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# 14

*IN ENGLISH HOMES.*



HUDSON & KEARNS, LIMITED,  
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*THE NORTH PORTICO AT BLENHEIM.*



FRENCH & CO.

# IN ENGLISH HOMES

THE INTERNAL CHARACTER  
FURNITURE AND ADORNMENTS  
OF SOME OF THE MOST NOTABLE  
HOUSES OF ENGLAND  
ACCURATELY DEPICTED FROM  
PHOTOGRAPHS SPECIALLY TAKEN  
BY CHARLES LATHAM

VOL. III.



1909.

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*THE ANTE-CHAPEL SCREEN: ALL SOULS' COLLEGE, OXFORD.*

## INTRODUCTION.

THE gradual modification of the English mediæval house in order to meet developed ideas of accommodation and to introduce architectural forms of foreign origin, was traced in the Introduction to the second volume of this book. The great length and the varying fortunes of the struggle between native and foreign ideas was insisted on, and many of the country houses of that period which still remain to us were illustrated as examples. The force of English conservatism—of a clinging to ancient ways in the main while accepting what is new in detail—comes out strongly in such a review. Italian designers reached England as the sixteenth century opened. Yet when it closed the general lines and principles of late Gothic domestic architecture were still prominent in recently built houses. The style of which Alberti had been a leading exponent in Italy before the Tudors mounted the English throne was not fully introduced into this country until some years after the Stewarts had replaced them. Even then, the Whitehall Banqueting House and the Queen's house at Greenwich stand out as the isolated work of a man before his time, and the Hanoverian dynasty had begun to reign before the Italian, Leoni, posing as an English architect, translated Alberti's book into English and followed his principles in building Moor Park and in designing Carshalton. But Italy itself had moved in the meantime, and it was not fifteenth century Alberti, but sixteenth century Palladio, who was the accepted master of English architects from the time of Inigo Jones to that of Sir William Chambers. That is the period with which this volume is more especially concerned. How English Palladianism arose and developed, what men introduced and practised it, where the most typical examples of the style in its varying aspects are to be found—such are leading questions which it is designed to answer in pictured likeness as well as in printed page. It took two centuries for the style to establish its supremacy; but it took less than one for that supremacy to crumble into dust. We have, therefore, to deal not with a period of peace, not with houses that exhibit a set of fixed principles, but with a time of ferment, and with buildings which tell us of many a phase of changing opinion and varied effort.

But before we can watch the career of English classic architecture we must glance at its parentage in Italy. That was the land of its ancestry and of its birth, and also that from which it constantly drew fresh food for its support and development.

Gothic architecture, which showed such lively vigour and local originality in the north-western parts of Europe, was never at home in Italy. There Roman traditions lingered throughout the Dark Ages, and derelict columns and other parts of ancient temples were used for its churches. And so the classic revival, which the Medici family did so much to promote in the fifteenth century, found a prepared soil that encouraged its rapid growth. Minds invigorated by drinking deep in the freshly-discovered springs of classic literature and art saw around them plentiful evidences of the noble architecture of the past, and set to work to master its principles and reproduce them in their own buildings. They were met with a problem, new at that time, although to us it appears as the normal condition of architecture. Till then buildings in their form and detail had essentially been the expression of their object. They assumed a certain shape and appearance as the direct outcome of the purpose to which they were to be put and of the materials of which they were constructed. Such was the Gothic architecture which ruled in Europe then, and such had been the classic architecture of Greece and Rome, with this reservation, that the stone temple had retained something of the character of its wooden predecessor.

But when the Renaissance architect determined that he must use the components of the ancient temple for his new church or house, he had still further to abandon the path of simple truth. He was no longer merely an engineer shaping the parts of his construction as he himself thought best with a view to its general stability and convenience. He was also an archæologist using other forms intended for other purposes and making the best of them under altered conditions. We need not make too much of this, as Mr. James Fergusson has done in his "Modern Styles of Architecture." To him all architecture before the Renaissance is "true," since then "imitative"; and as regards the former he declares that "all buildings belonging to the first class were—without one single exception—arranged solely for the purpose of meeting, in the most direct manner, the wants of those for whom they were designed, and the ornamentation that was applied to them either grew naturally out of the construction, or was such as was best suited to express the uses or objects to which the building was to be applied." Mr. Fergusson did not bear sufficiently in mind the difficulty man has always had—but more especially in ancient societies dominated by



custom—in dealing with a new condition or a new material on its own merits and independently of his own inherited or acquired experience of other conditions or materials. Thus the Greek, when he passed from wood to stone, used a column as if it were a post and laid flat slabs on it as if they were wooden lintels. He even translated constructive wooden detail into purposeless stone ornament, and thus the triglyph came to be. Hence, the fifteenth century Italian took as his model a style which was not itself absolutely "truthful." But the ancient Greek was an unconscious imitator. He copied because he had not thought. The Renaissance architect, on the other hand, imitated on principle and as the conscious result of deliberate study. He worshipped the Orders. They were his Golden Calf and have remained the false gods of all the generations of classic architects. The column and the entablature must be present in every building whatever its function or purpose. If it lends itself readily and naturally to such treatment, well and good; if not, it must submit to wear a misfit to its own discomfort and to the misshaping of the garb which has been tortured into a covering for it. Neither the church nor the house of Renaissance Italy took the form or had the disposition of the temple which Greeks initiated and Romans adopted. But the features of the latter, which were constructive, had to be the features of the former, although they might have to mask rather than exhibit the construction or be merely decorative adjuncts like

a wall-paper. The learning, the skill and the taste of the architect lay in intimate knowledge of the forms and rules of the Greeks and Romans, in their clever adaptation to the new requirements and in their agreeable manipulation into a

reasonable if not a convincing appearance. In their domestic architecture—which alone concerns us here—the Italians, from Alberti, who was at work by the middle of the fifteenth century, down to Palladio, who died in 1680, certainly got through their task well. This was partly due to their undoubted genius and partly to fortunate circumstance. The sort of dwelling their rich contemporaries asked for was by no means antipathetic to the classic Orders, and these could therefore enter into its composition without much strain. A town house in a hot climate amid somewhat turbulent conditions was the typical requirement. It

could rise up solid, unbroken, four square and having an interior court. The lower floor must be able to resist the attack of hostile partisans. It might, therefore, be built of rusticated stones of great size and have few and inconspicuous apertures. It could give the idea of a solid rock on which the more architectural upper portion stood. That upper portion would contain a great and lofty suite of ceremonious reception-rooms lending itself to a dignified adaptation of the Orders on the exterior. Unfortunately, one upper storey was not enough, and this is where the difficulty of the temple treatment came in. Columns or pilasters supporting an entablature on which rested the roof might be used; but either the interspaces



THE TRIANGULAR LODGE AT RUSHTON HALL.

must have two tiers of windows, or the Orders must be superposed; that is, there must be a lower entablature improperly used as a mere string-course or as a base from which a second set of columns rose. Even then, the number of storeys frequently required was not attained, and the second entablature had to be used not to support the roof but an "attic" floor. Many of the English examples contained in this volume are quite illustrative of Italian usages—are often, indeed, almost transcripts from them. Thus Boughton (page 187) has a single Order rising from a rusticated basement and has only one tier of windows in the interspaces. It fulfils the strictest rule. On the other hand, Easton Neston (page 329) has two tiers of windows, and Stoneleigh (page 339) three tiers in the interspaces. At Barnsley we find superposed Orders on the south front and in the hall (pages 346 and 347). To adapt the constituent parts of the temple to the new conditions and yet satisfy the eye and the mind was the main object of the great Italian architects. They were not mere copyists. Their genuine admiration for the buildings of the ancients compelled them to learn their art and adopt their general forms. But on this initial

new and original style, adapted to their own purposes." This style, fresh and young in the hands of such men as Brunelleschi and Alberti, became set and systematised as the sixteenth century progressed, its chief law-givers being da Vignola and Palladio. They had thoroughly mastered ancient architecture as formulated by Vitruvius, and had deeply studied the remains of Classic Art. They considered that no other system of architecture was worth a moment's consideration, and that its laws could be finally and irrevocably laid down. "Not only did they fix the exact proportions of each of the so-called 'Orders' and the profile of every moulding, but they established canons for the superposition of Orders on one another, and in short fixed on the Renaissance those principles which gave it its distinctive character, but which also ensured its eventual decay." Such was the position in Italy when, soon after Palladio's death, his work on architecture became Inigo Jones's text-book, and his buildings at Vicenza his models. Inigo Jones accepted the conclusions of his teacher. To him there, was only one good style of architecture, and that was the interpretation of Vitruvius shown by the buildings of such men



THE STAIRCASE AT LYMORE PARK.

platform of precedent they sought to rear something of their own. They had, as Mr. Fergusson admits, "by no means consented to a system of literal copying, but hoped out of the details and elegancies of Classic Art, to create a

as Palladio and da Vignola, San Micheli and Sansovino. Force of circumstances might need in England the occasional continuance of Gothic forms, and the modification of classic rules. But these must be recognised as departures from



the true path. They were excursions to be avoided as much as possible. Inigo Jones's complete command of his subject, his instinct for line and proportion, his ability in bending the hard-and-fast rules of the Italian to English conditions and to his own ideas without losing their spirit or warping their principles, mark him out as one of those geniuses who create a new departure, who break the even flow of evolution, who bring one chapter to an abrupt close and make the commencement of another convincing and even necessary.

Yet, for a century before the advent of the great architect upon the scene, classic forms and Italian ideas had been tentatively introduced into England, and the welding of the new and the old had produced a national and picturesque, if not a learned and refined style, which we call Tudor, Elizabethan and Jacobean, according to its successive phases, or which we group under the inclusive term of Early Renaissance. So much was said of this in the Introduction to the previous volume that we need only review its salient characteristics in order to appreciate the exact position of English architecture at the moment when Inigo Jones made the designs for the new Whitehall Palace. Italians acquainted with Alberti's writings and the buildings of Bramante and Sangallo came to England to work for Henry VIII. and Cardinal Wolsey. But they had little influence over the structural forms and disposition of English houses. Ornament was their department and they kept to it with small exceptions. Even Nonsuch Palace, which was to represent the newest and best that the England of King Hal could produce, was essentially a Gothic framework with Italian clothing. In the majority of houses, the high-pitched and gabled roof, the chimney-stack placed and shaped as a welcome and important unit, the long stretch of window divided by structural mullions and transoms, all these striking parts maintained their position throughout the sixteenth century as the leading exterior features of our domestic architecture. As regards plan, the hall, as the chief and central room of the house, entered from behind screens, rising to the roof, with a gallery at one end and a *daïs* and oriel at the other, showed remarkable powers of survival. At Deene (page 51) we see by the roofline that it maintains its character as an independent building on to which the other portions of the house abut. This is a purely mediæval conception, and yet the hall shows no detail that need be earlier than the heraldry on the porch, which places it after the second half of the sixteenth century had begun. But if the general form of the structure and the character of the windows are Gothic, the porch details are classic—or, at least, such as the English designer of the time considered classic. The Orders are here superposed according to established rule, the sterner Ionic below, the richer Corinthian above. In

sixteenth century Italy there was a redundant use of the Orders, not as necessary elements of construction, as they had been of old, but as additions for ornamental purposes. Yet, though the columns might be reduced to pilasters, and the entablatures to string-courses, they were part of a well-thought-out and complete classic design. In sixteenth century England the same excessive love of the Orders gradually developed; but they were used without knowledge of principles or enquiry into purpose. They were merely set up against a Gothic fabric and mixed with Gothic details. The Deene porch shows this, and the porch was the exterior feature which was first seized upon to be decked in classic garb, while indoors the chimney-piece was fairly early treated in the same manner. The earliest mantel-piece at Apethorpe (page 65) and that at Boughton (page 190) have superimposed Orders, very flat pilasters being used. The date of the former example is 1562, while the latter is probably a few years earlier. The Deene porch is contemporary, and we may conclude that by the time Elizabeth ascended the throne superposed Orders were accepted as the right design for porches and chimney-pieces. With the column and the entablature, the arcade and the balustrade were also introduced from Italy. An arcaded loggia appears at Kirby, built about 1572. Heath Old Hall (page 33) is, if anything, rather earlier in date, and here we find a flat roof and a balustraded parapet. It is, however, a house somewhat Gothic and native in feeling; but Longleat, of the same date, has the same arrangement, but of a purely classic character. The arcade and the balustrade also became favourites for interior work, and both were much used for the fine staircases which began to prevail, and of which an interesting example is at Lymore (page xv.). The use of both the arcade and the balustrade is well shown by the Kirklees hall screen (page 29). Between twin Ionic columns the large panels are ornamented with flat pilasters carrying a carved arch, and an open arcading completes the upper part of the screen, and has a balustrade below it. The screen itself, though thus classically composed, is a purely mediæval feature, partitioning the hall from the entry, the upper part being a gallery. But when Kirklees and Dorfold (page 1) were built, the hall rising up to the roof, of which an early sixteenth century example remains at Rushton (page 80), had given way, except in the very greatest houses, to a room of single-storey height, having a saloon of equal size above it. The open rafter roof had likewise ceased to be the fashion, and where the roof space was used in the room a barrel or coved ceiling of plaster-work was introduced. Dorfold is an extremely interesting house, as it stands almost at the end of the Jacobean period, and was not finished before Inigo Jones was busy drawing plans for purely Palladian edifices. Yet it retains mediæval characteristics, both in its plan and structure,



*THE DINING-ROOM AT EMRAL.*



as may be fully learnt by reference to the text and to the illustrations. There was a strong conservative feeling about English builders. It was still unusual to employ an architect as we know him now. Craftsmen working in stone or wood or plaster had a considerable if not a preponderating influence over the form and the decoration of the house. So that even a courtier like Sir Francis Fane and a London merchant like Sir William Cokayne could, in the last years of James and the first of Charles, still make additions to Apethorpe (page 57) and Rushton (page 75) which perfectly harmonised with the older portions of those houses, dating from the very dawn of Renaissance influence in England. Northamptonshire had great building traditions. Its craftsmen had inherited aptitudes, but also inherited methods; and as long as the old system of building by the co-operation of the leading artificers without the direct and complete guidance of a leader learned in both the history and the practice of classic architecture obtained, so long would the old forms and details be used, side by side, perhaps, with half-understood experiments in what was new and exotic. Such leaders were wanting in England before Inigo Jones. If any one of the Italians who were in England in the first half of the sixteenth century had knowledge and capacity for such a task, he never was given the opportunity of exercising it. "The evidence on every hand points to the conclusion that they were employed as workmen, and in no sense as architects." Such is the conclusion reached by Mr. Reginald Blomfield after a careful survey of the facts. Even John of Padua appears as little more than this in the Royal accounts, and he is unmentioned in those of Longleat, of which he is the traditional author. In the second half of the century we begin to get the names of Englishmen to whom the designing and building of great houses is attributed. They are, however, few, and very little is known of them their claim to be architects in the modern acceptance of the word resting on inconclusive evidence. In the building accounts of Longleat, Robert Smithson appears as a "free master mason," and in the church of Wollaton in Nottinghamshire is an inscription to "Mr. Robert Smithson, gent., architector and surveyor unto the most worthy House of Wollaton with divers others of great account." These two curt references really tell us a great deal. We gather that Smithson was bred in the old-fashioned way as a mason, and would, on reaching mastership in his craft, be fitted not merely to build walls, carve stone and overlook men, but would be able to make, choose, or copy designs for the details of his work, if not for complete structures. At Longleat, no doubt, he was in a subordinate capacity and learnt much. Longleat is the most classical house built in the early years of Elizabeth. Except that the windows have structural mullions in the native manner, the elevations might almost

be an adaptation from Palladio or da Vignola by one of their countrymen resident in and influenced by England. That is what makes it probable that John of Padua or another Italian had some considerable part in the designing. In 1580, as Longleat was being completed, Wollaton was begun, and here we find a very similar design and the same free use of superposed Orders and classic motifs. But they are not used by a man who has been born in their midst, and to whom their spirit is natural. They are clumsily employed and are mixed with much that strongly savours of Gothic. Smithson may have tried hard while at Longleat to master what Italian Renaissance architecture really was, but English traditions were too strong for him. He was not the learned architect but the clever master mason, and the appellation of architect was probably a Jacobean adjunct of his old age, for he did not die till 1614. The term surveyor also seems rather out of place applied to a man who was primarily an artificer and master builder. But it was, much more than architect, a recognised name for a recognised function under Elizabeth, and John Thorpe seems to have been quite correctly so called. Of him even less is known than of Smithson. The only source of our information is a manuscript book, now in the Soane Museum, containing plans and elevations of domestic buildings, some of which are annotated and signed by Thorpe. One of his functions was to survey houses built by others and to draw plans of them. That may account for the inclusion in the book of plans of Wollaton and of Burghley House. Although Lord Treasurer Burghley must have been an exceedingly busy man, he seems to have had no architect—no one man to devise a general plan and draw details, to supervise the whole work and see to the right execution of the parts. On the contrary, we find that he himself was constantly referred to for instructions by the foreman. Thorpe has no recorded connection with the building whatever, and certainly was not its designer. On the other hand, we find written on another plan "Kerby wherof I layd y<sup>e</sup> first Stone A<sup>o</sup> 1570." As this plan is more complete and extensive and elaborate than Kirby Hall as it stood, it must have been a preliminary and original plan, and not a surveyor's after-draft. It is also probable that he assisted Sir Thomas Tresham with his buildings, such as the Rushton Triangular Lodge (page xiv.) and Lyveden New Building. He, like Sir Thomas, was given to quaint conceits and symbolic references in his architectural schemes. Thus he designed a house for himself shaped like his initials, and wrote on the plan :

These 2 letters I and T  
joyed together as you see  
Is ment for a dwelling house for mee.

John Thorpe.

It is not to the framer of such light fancies as these that we must turn for great architecture, and the Rushton Lodge shows little approach to a pure Renaissance style. Kirby itself, one of the

most picturesque and delightful of the fine houses of Elizabeth's time, uses classic forms in a thoroughly unlearned manner, and largely through the mediums of the books, drawings and patterns of de Vries and other Flemish designers well known and much used by Thorpe and his contemporaries. That is why Mr. Blomfield doubts the connection of Thorpe with Sir Thomas Tresham's buildings, of which that at Lyveden, though somewhat eccentric and symbolic in form and decoration, shows, even in its unfinished and ruinous state, more refinement of feeling and more comprehension of Palladian rules than any other English building prior to Inigo Jones's Banqueting House. It is certainly an advance upon Sir Thomas's other buildings and was, no doubt, the latest of them. It might well be the work of a man who had studied the Italian Renaissance style in its own country and not from such books as were known in England at the time. Although it is quite clear that Thorpe was never in Italy, there had, even before Elizabeth's time, been a feeling among the more learned and intellectual of England's great men that classic architecture could not reach the same development as classic literature had done in this country, unless it was studied professionally at its centre. Thus, John Shute was sent to Italy in 1550 by John Dudley, Duke of Northumberland, to study architecture. He returned with a plentiful stock of drawings and designs of sculpture, painting and architecture. But his patron, who, had he succeeded in establishing his daughter-in-law, Jane Grey, on the throne, might well have made use of Shute and his materials, lost his head on Tower Hill in 1553, and we know of no building with which Shute's name was associated, though the result of his studies and travels was given to the public in 1563 under the title of "The Chief Groundes of Architecture." Ten years later the wife of a London cloth-worker gave birth to a son, whose Italian visits were to produce far more practical and far-reaching results.

When Inigo Jones was born, his father was living in the London parish of St. Bartholomew-the-Less, and he does not appear to have been successful in his cloth-weaving business. Yet when he died in 1597 the young man of four-and-twenty had so far trained his intelligence and lined his purse as to be anxious and able to go to Italy. If we are to believe Wren, he had been "put apprentice to a joiner in St. Paul's Churchyard." Master carpenters at that time, and even later, were responsible for some of England's important buildings. Such were Thomas Holt, the Yorkshire joiner, who carried out, if he did not, in fact, design, the "Schools" at Oxford, and John Abel, the Herefordshire carpenter, who built the market-halls of the chief towns in his county, and reroofed and refitted the church of Abbey Dore (page 236). The professional architect not having yet arisen, it was through apprenticeship to a building trade that architecture could be learnt and practised. But the ambitious youth wanted

to go further than Smithson and Simons, the masons, and Holt and Abel, the carpenters. "Being naturally inclined in my younger years to study the arts of design, I passed into foreign parts to converse with the great masters thereof in Italy, where I applied myself to search out the ruins of those ancient buildings which, in despite of time itself and the violence of barbarians, are yet remaining. Having satisfied myself in these and returning to my native country, I applied my mind particularly to architecture." Such was his own later account of his purpose. But he was looking at the matter in the light of his after career and referring much more to his second Italian visit and its consequences, than to his early travels and his first employments. There is really no proof whatever that he seriously practised architecture until, as a man of forty-two, he obtained the office of Surveyor of the Works to James I. Whether, in his young days, he hoped to excel as a builder or as a painter is quite uncertain; but in either case, he had acquired the conviction that Italy was the place to study, and having, as his father's executor, paid the debts and divided the surplus, if there was any, between his sisters and himself, he set out, and until he was back in England in 1604 we have no contemporary record of his doings. The traditional belief that this first Continental travel was paid for by the Earl of Pembroke or the Earl of Arundel, again arises from a confusion with the second Italian journey, when the first-named Earl was certainly his patron and the second employed him to buy part of the large collection of antique statues and inscriptions which are still known at Oxford as the Arundel Marbles, and many of which were at Easton Neston (page 337) during the first half of the eighteenth century. There is probably more truth in his kinsman Webb's account, that "Christianus the fourth, King of Denmark, first engrossed him to himself, sending for him out of Italy." Webb was in constant touch with Jones during the last twenty-five years of the latter's life, and cannot have been utterly mistaken in this matter. But the later amplification of this connection with Christian IV., making Jones the architect of his palaces, is certainly erroneous. Rosenborg was built by one Steenwinchel. Fredericksborg has diverse architects assigned to it by the learned in Denmark, but Jones is not among them. No mention whatever of him has been found by the historical students who have searched the archives of Christian IV.'s time. But there is, at Fredericksborg, a portrait of Inigo Jones, and it is extremely probable that the King, himself a dabbler in design and in architecture, used Jones, who had an inventive pencil and a facile brush, to assist him in his schemes and day-dreams. If this was so, it was no doubt a determining factor in Inigo Jones's future career, for in 1603 Christian's brother-in-law, James of Scotland, ascended the English throne, and Jones could return home with royal and fraternal



recommendations in his pocket. He obtained Court employment, but not as architect. He was the engineer of the mechanism, the designer of the scenes, the contriver of the dresses for the

the Court at Whitehall on Twelfth Night, 1605, and he continued responsible for their production until 1613. In 1610, however, he obtained an appointment which had a more



*THE REREDOS AT TRINITY COLLEGE, OXFORD.*

sumptuous masques which were then fashionable and of which Ben Jonson was the literary author. The first of these with which Inigo Jones was concerned was performed before

architectural character. Prince Henry's household was then formed and Jones was his Surveyor of Works. Henry did a good deal of building and renovation at Richmond, St. James's and

Woodstock, but his chief designer seems to have been his mathematical tutor, Solomon de Caux, and we only find Jones employed for such work as preparing an estimate for "the plying, plancking and brickwork" of three islands in the Thames on which de Caux was to erect buildings or lay out gardens. Nor is there any contemporary record that connects Inigo Jones with the designing or building of any of the houses then in process of erection and which have been so assiduously "attributed" to him, such as Dorfold (page 1) and Broome (page 99). That manufacturer of myths, Horace Walpole, who concocted history by the easy process of imagining probabilities and not by searching out facts, is the originator of the view that we are to date between his first and second journeys "those buildings of Inigo Jones which are less pure." Walpole had not one shred of evidence to justify his calling them "buildings of Inigo Jones" at all. Even quite recent writers on the subject think he may have had a hand in designing Bramshill in Hampshire and Charlton in Kent, on the ground that these homes were "occupied" by Prince Henry. But as Henry certainly never did and probably never intended to occupy them, the grounds are worthless, and there is no likelihood that Jones, after spending some years in Italy, designed in the manner of John Thorpe, seeking his inspiration from the German and Flemish books which it is one of his chief merits to have driven off the field of English architecture. The earliest architectural design that bears his signature is dated 1616, and there is no building previous to that date which we can with any confidence assign to him.

In 1612 Prince Henry died and the officers of his household found themselves in the ranks of the unemployed. Inigo Jones, indeed, had the reversion of the office of Surveyor of the King's Works, but he had to await the demise of Simon Basil, its holder, ere he could step in. He therefore, after taking charge of the great masque which the Inns of Court presented to the King at Whitehall in February, 1613, felt himself free to return to the Continent, nominally as art agent and collector to the two Earls, but also with a view of completing his study of classic and Renaissance architecture. Palladio's folio was his constant companion and text-book. With it in hand and with its author's principles in mind, he saw all the chief buildings of Italy both ancient and of his own time, and his copy of it (now at Worcester College, Oxford) has its margins covered with his notes. In 1615 he was back in England, as Simon Basil's death had put him into the Office of Works. No doubt this at once gave him much to do in the way of alteration and repairs to Royal palaces and houses. But his first chance of doing anything large, new and complete, in the style which his perfect knowledge of classic models and classic principles enabled him to evolve, came when part of the old Whitehall Palace was burnt

in January, 1619, and he was ordered to prepare designs for a new Banqueting House. The resulting building, finished in 1622, still stands. It has ever remained, according to all English authorities, a perfect example of the style of the later Renaissance, and has been the model which the many followers in the master's footsteps have set themselves to study and imitate. "Here our excellent architect has introduced Strength with Politeness, Ornament with Simplicity, Beauty with Majesty. It is without dispute the first Structure in the World," wrote Campbell a century later, while in our own day Mr. Reginald Blomfield calls it "the most accomplished piece of proportion in England, and not inferior to the finest work of Palladio and the great Italian masters." Even Fergusson, with his views of the "untruthfulness" of taking the parts of a Greek temple to assist in the formation of the modern house, and the impropriety of superimposed Orders, admits that "the windows are well proportioned and elegant in ornament—the voids and solids are well balanced, and the amount of ornament sufficient to give an appropriate effect without being overdone; and what is perhaps of as much importance as anything else, the whole is designed on so large a scale as to convey an idea of grandeur, giving a palatial effect irrespective of any merits of detail it may possess." Had the whole of Whitehall Palace been rebuilt according to Inigo Jones's design, London would have boasted of the finest European palace, for it would have been as large as Versailles and of much greater architectural merit. To have conceived such a building in a country where nothing approaching the size had been thought of, and where designing had been of a haphazard and clumsy nature, at once marks Inigo Jones as the greatest architectural genius this country has produced. Wren did more than Jones because he had the good fortune of opportunity. But he did not do better, if as well, and his path was already marked out for him by his great predecessor. At the same time, it need not be admitted that this path was the best which English architecture might have followed. Even in its own country, the Palladian style was only an adaptation of forms naturally and properly belonging to another age and another purpose. But we have seen that climatic and ethical conditions made the adaptation, in the hands of extremely able men, very reasonable and very agreeable. In England this was not so. Climate and manners forced the architect to many an additional shift and untruthfulness, and it is a question whether the native if ignorant manner of Jacobean builders, as seen at Dorfold and at Apethorpe, does not produce a more honest and satisfying country house of reasonable size than the exotic if learned productions of the early eighteenth century architects such as we find at Barnsley (page 345) and Halswell (page 259). Neither style is perfection. To reach the fine sense of ordered form and just proportion, the delicate perception



of the right use of ornament skilfully wrought, which are of the essence of classic art, and to apply them to buildings which shall be in exact concord with the character of the surrounding country and the needs of the inhabiting people, is a point we have not reached. We are striving towards it now, but to our Palladian architects it was not even a thing to strive for. What came from Italy was right and nothing else was. Sir Henry Wotton, who represented James I. in Italy during a large part of Inigo Jones's younger days, wrote after his final return home his "Elements of Architecture," and of the older buildings of his native land he can only say that they "ought to be exiled from judicious eyes, and left to their first inventors, the Gothes or Lombards, amongst other reliques of that barbarous age." Although Inigo Jones consented to design Lincoln's Inn Chapel in what he conceived to be the old style, his general view was the same as Wotton's. They were convinced Italians, and such was Jones's mastery of his subject that he was able at his first attempt to give to an original English building all the perfection of a style which had grown up gradually in Italy and had never been attempted with the slightest success in this country.

It must, however, be noticed that, either because of a feeling he himself had that it was not appropriate, or because he could not carry his clients entirely with him, Inigo Jones reserved full Palladianism for public or town buildings, and modified it largely in the case of country houses. It was not till the days of Gibbs and Hawksmoor, Campbell and Leoni, that crowded pilasters, flat balustraded roofs and disguised chimneys became the prevailing characteristics of great men's seats. Jones, Webb and Wren discarded the structural mullion and the gable. They used the hipped roof and the keystoned or pedimented aperture for windows. They brought the chimney-stack and other features within Palladian rules. They adopted a new disposition and balance of parts. Yet they designed unmistakably English country houses. Rainham and Thorpe, Tyttenhanger and Stoke Edith are examples included in this volume of the many places designed by them or under their influence which go far to realise the conception of classic principles used for the production of a native style. Of these, Rainham (page 103) is the most interesting as being the earliest English country house built on Palladian lines, and exhibiting all Inigo Jones's new views of planning and designing without too strongly asserting their Italian origin. John Thorpe's book gives many ground plans, evidently reaching over a considerable period. Nearly all are on the mediæval outspread plan, the width of the hall being the width of the central part of the house. But a growing desire to concentrate by deepening the centre is noticeable, and in the case of Somerhill in Kent there appears a hall whose

length, and not its width, occupies the width of the centre of the house. Moreover, it is not entered through a screen at one end, but directly from a central doorway. This central doorway became a settled principle with Inigo Jones and his followers; and, moreover, with them the hall occupied only half the depth of the house, and was therefore lit on one side only. The house thus assumed a much more cubical aspect, the wings having only a slight projection as at Rainham and Tyttenhanger (page 151), or none at all as at Thorpe (page 131) and at Ramsbury (page 159). This was not an Italian plan, for Italian houses generally had a *cortile*, whereas it was rightly felt that in the colder, darker climate of England a small central court was a thing to avoid, and was permissible only in the case of a great building that allowed of a quadrangle of ample dimensions. The plan of Rainham is of a great double-storeyed entrance hall facing west, and of a great and lofty saloon facing east. They are not, however, on the same floor, there being a drawing-room under the saloon. The presence and position of these two principal rooms became a fixed quantity in the vast majority of plans for a century after Rainham was built. They only differed in height and as to whether they were on the same floor. In a house of moderate size like Ramsbury they were both of single-storey height. A larger scheme like Stoke Edith (page 249) afforded a lofty hall, but gave a room on each floor on the other elevation. In a huge palace like Blenheim, hall and saloon both rose to the roof-level. On either side of these central rooms were others that were of less width because staircases were arranged between them. In a great house these had to be top-lighted, as the suites of rooms went right round the space that enclosed them. Such is not the case in a small house like Ramsbury, but occurs at Rainham and Houghton, and even at Wolterton. This, however, was not a universal disposition. Besides Rainham, the only other entirely new country house designed by Inigo Jones which remains to us intact is Coleshill in Berkshire, and there the main staircase is placed in the hall itself. Here, also, Jones abandoned the gable principle, which he had retained at Rainham, although he gave it a classic feeling with inverted consoles, top pediment and round window. Webb copied the Coleshill plan at Thorpe, and it became the usual scheme where a flat roof was avoided. The roof is hipped all round, and descends on to a boldly outstanding and modillioned cornice. At Thorpe and Tyttenhanger the roof is broken by dormer windows only, but at Ramsbury pediments occupy the centres of the elevations. The great breadth of such houses made a single span impossible. There had to be wells, or the tiled or slated slope started downwards from a lead flat. The Mansard roof was not often adopted in England, but there is an instance of it at Boughton (page 187), which was built under

French influence. It also occurs at Stoke Edith, and Wren (who was probably consulted as to this house) certainly approved of the system, as it appears in one of his drawings for a country house in the All Souls' Collection. Rainham stands on a basement, an Italian feature which Inigo Jones introduced, but which he and his immediate followers, who very seldom made their country elevations a field for the exhibition of the classic orders, used modestly. The ultra-Palladians of the eighteenth century adopted the full Italian method of placing their State apartments on the

reigns of James I. and George I. On the Emral ceiling (page xvii.) the treatment is very primitive, though vigorous, racy and entertaining. On the Stoneleigh walls (page 341) there is classic perfection in the designs and in the handling. But if we compare the Rainham and the Apethorpe ceilings and mantel-pieces, which are very nearly contemporary, we shall see the sudden change which Inigo Jones's personality occasioned. The Apethorpe work is some of the best of the type which we call Jacobean. But except that they belong to the same decorative school, there is no special



GRINLING GIBBONS'S WORK AT HAMPTON COURT.

first floor, which might be ceremoniously entered up great exterior stairways, while the usual ingress was on the ground floor, where the family sitting-rooms were often situate as at Houghton and Wolterton.

Even more than the exterior, the interior of Rainham illustrates the new methods which were to revolutionise not only English taste but its system of craftsmanship. The difference in the technical treatment of the same subject—the Labours of Hercules—in the Emral and the Stoneleigh saloons shows the change which took place in the century which elapsed between the

connection in the designing of the various parts and various materials. Masons, plasterers and carpenters have been allowed some independence. The leader in each craft has clearly had a hand in the designing of his own fraction, and no master mind has been there to see that the entire decoration of a room is on a comprehensive scheme of interbalanced and interdependent parts. Moreover, though the work in each material shows the dominance of Renaissance influence, classic forms are used in a manner to make Palladio turn in his grave, drawing and execution revealing ignorance of rules and lack of



delicacy in touch. At Rainham all that is changed. It is not merely that a new system of dividing and panelling the ceiling is introduced, and that the forms and details of mantel-pieces and wall linings have been greatly altered. There is a completeness and refinement in the whole appearance that was before lacking. For instance, the hall (page 107) is a single and inclusive decorative conception, every part is correlated, and has been thought out by an adept not only as to the perfecting of its own details, but as to its position and character in reference to the whole scheme. It is a product of a fully-equipped architect, and shows that the loose and somewhat democratic co-operation of semi-independent master-craftsmen was giving way to the strict and all-pervading rule of a highly trained and specialised tyrant of great organising powers. The Renaissance has been called the triumph of individualism over collectivism. In the architectural domain, that is true of the one man who designs and directs, but not of the workmen who carry out the designs and obey the directions. Under the mediæval system much of their individualism was left to them. Under the Palladian system it is stamped out. They are expected and encouraged to reach perfection in the technique of their craft, but that perfection must be applied to the exact reproduction of the allotted design. Their function was to develop and exercise the hand. The domain of the brain was the freehold of the architect, and must not be trespassed upon. Carried to its logical conclusion, such was the system which Inigo Jones introduced. There must have been cases where he practised it somewhat fully. To have devised the ceiling in the Rainham hall, and to have drawn its refined details, was one thing. To have got it executed in the perfection it exhibits must have been a more difficult task, and it would be interesting to know who were the craftsmen that he employed and whence they came. The ornamentation of the octagons and squares is admirably composed and very delicately wrought. The central oval is filled with an heraldic device which is comparatively coarse and staring. But as it has a coronet it is clearly of later date and part of the second Viscount's alterations (page 110). If Rainham stood alone we might suspect that those alterations had been very great and that the Rainham decorations no longer represented Inigo Jones's authentic manner. But they are not more advanced either in design or technique than the admittedly unaltered work at Wilton and Coleshill. To this, far more than to William Kent's interpretations and adaptations of Inigo Jones's designs, are they allied, and the fact is therefore established that technical justice could in his own time be done to his masterly and delicate conceptions. There is not the extraordinary dexterity, the amazing under-cutting—the almost photographic rendering of flower, foliage and other natural objects—which distinguish the period when Wren was supreme.

But it is a question whether Inigo Jones would have wished this; whether this was not transgressing right decorative rules which demand a general subordination and reticence with only very occasional and carefully placed examples of pictorial treatment. In the few cases, such as those cited, where we find Inigo Jones's most thoughtful designs fully, exactly and efficiently carried out, there we have not merely the earliest, but also the most perfect, expression of English Palladian ornament. It shows a most sensitive appreciation of all the qualities which tend to perfection in design. At the same time, it is original and national. It has subjected itself to principle and precedent without stifling its own individuality. Such is the most and the best that man can do in the æsthetic domain. That Inigo Jones did not in every case complete details and see to their truthful and skilful execution may be judged by an examination of the work done at Forde Abbey under the Commonwealth. It is all, without any doubt, in his general manner, but it does not exhibit his taste and scholarship in its lesser details and much of the handling is coarse. As a design, the chapel screen is of high order, but it cannot compare in quality of handling with that which was placed half a century later in Winchester College Chapel and is now at Hursley (page 404). The dining-room (page 122) is delightful and a most untouched product of its time. But its mantel-piece and wainscoting lack the master's perfect sense of line and form, and its ceiling does not show his due feeling for the relation of plain surface to ornament. So much is this the case that authorities, without reference to the history of the place, have concluded that Inigo Jones was here before he had developed his full manner. Mr. Blomfield speaks of the saloon ceiling (page 126) as a "good early example" and Mr. Bankart goes so far as to date it about 1610. But it is certainly part of the transformation of the place by Edward Prideaux, which was not complete until after Inigo Jones's death. Its real value, therefore, is the evidence it affords of the difficulty which this innovating genius found in carrying clients and builders with him. The old architectural forms and the established methods of craftsmanship could only be superseded in cases where the master mind asserted itself in every particular and at all moments. It was this ethical fact, almost as much as political convulsions, that made Inigo Jones a projector of fine buildings rather than their actual producer. Charles I. employed him freely both as architect and masque contriver. He built some churches and houses in London and he repaired St. Paul's. But the number of country gentlemen who followed Roger Townshend's example and bade him build them country seats was very small. Before 1640, they probably had hardly learnt to appreciate his style. After that date few were in a position to go in extensively for bricks and mortar. So when Inigo Jones

died in 1652 he left behind him few buildings but many drawings. The latter had an enormous influence over English architecture for a century forward, but when they were carried out they, of course, revealed the touch of the adaptor and not of the originator. The nearest we get to his own work is that of his pupil and kinsman, John Webb. Born in 1611, he was apprenticed to

Inigo Jones in 1628, and acted as assistant and clerk of the works in all his later undertakings, such as the south front of Wilton. Houses like Thorpe Hall (page 131), which Webb built very shortly after Inigo Jones's death, show the dominant influence of the master but the less scholarly and tasteful hand of the pupil. There is a little lapse into native clumsiness and want of comprehensiveness in design. It is Palladio interpreted by a provincial mind, and yet the local and traditional savour thus given is very valuable and engaging and compensates for any absence of classic learning. It appears strongly in the houses built by Webb and others soon after the Restoration. A better type of country house than is presented by Tyttenhanger (page 15) and Ramsbury (page 159) is difficult to find. They are very English, although they were, no doubt, considerably influenced by the Amsterdam Stadhuis and other Dutch buildings. Yet such houses were, in Charles II.'s time, still occasionally built in the provinces without the intervention of a man of specialised architectural training. In 1580 we found Robert Smithson, "free master mason," engaged on the contriving of Wollaton. Erddig Park in Denbighshire was not begun till 1683, but the same system was pursued. The owner signed an agreement to pay to "Thomas Webb, free mason of Middlewich" £50 for "the care and oversight

of the contriving, building and finishing of a case or body of a new house," he having previously submitted "draughts" of the same. By another agreement, "William Carter of the Cittie of Chester, Bricklayer," agreed to work "at the oversight of Thomas Webb"; while a third agreement is made with "Phillipp Rogers of Eaton in the Countie of Denbighshire, Carpenter."



IN THE SECOND PRESENCE CHAMBER: HAMPTON COURT.

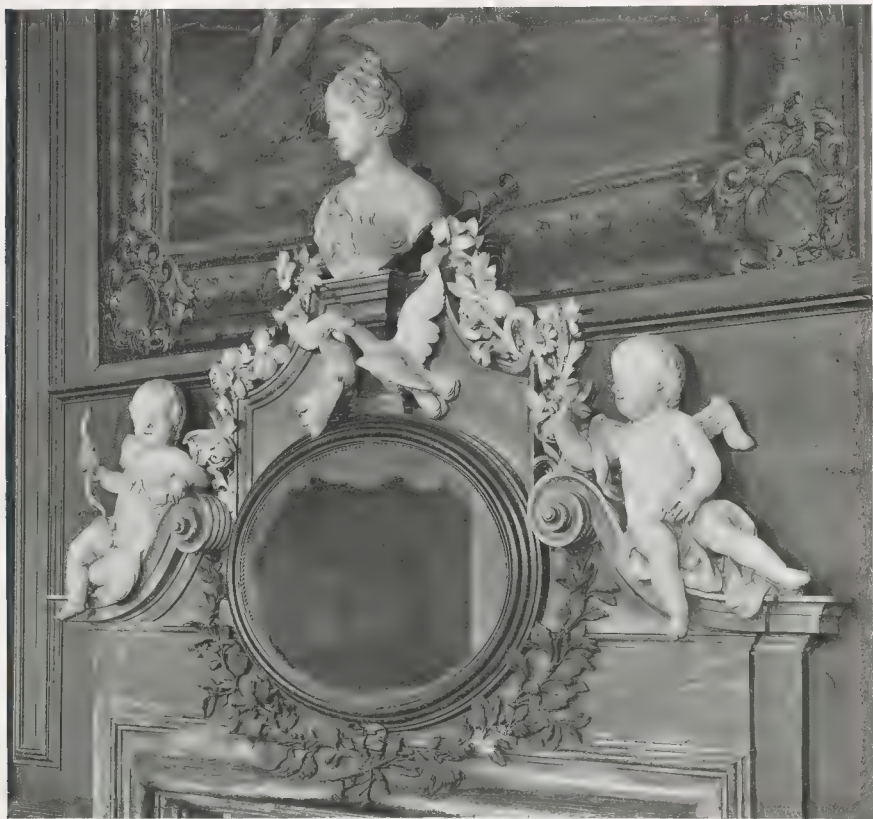
He appears to have been left to himself in the matter of the woodwork. Room after room is lined with finely panelled and corniced oak wainscoting, excellently wrought. The panels in the saloon (page xxxv.) are between 4ft. and 5ft. wide, and are in more than one piece. Yet very few joints have started, and most of them are difficult to detect.



The modern view that English oak shrinks and warps, and that that from Dantzic or Austria is to be preferred, is contradicted by the work of this local carpenter and his numerous contemporaries.

Thomas Webb, the Middlewich mason, was probably no relation to John Webb, the London architect. The latter considered that his own and Inigo Jones's devotion to the Royal cause entitled him to the vacant Royal Surveyorship when Charles II. came to his own in 1660. His long connection with Inigo Jones and his own pro-

Christopher Wren, at this time better known as an Oxford professor of astronomy and a founder of the Royal Society than as an architect. His first effort in that capacity was a new chapel at Pembroke College, Cambridge, begun in 1663, and in the same year he was employed to devise the Sheldonian theatre for the sister University. His academic and social position, the variety of his attainments and the strength of his personality at once put him in the forefront of the new calling to which he more and more gave himself, and he was one of those chiefly consulted as to



*IN THE QUEEN'S GALLERY AT HAMPTON COURT.*

fessional attainments certainly marked him out for the post. Amateurishness, however, was still considered unobjectionable in architecture, and it mattered little that Sir John Denham was a poet and a soldier rather than an architect. Webb had to be his subordinate and do his work for him, still hoping to step into his shoes. But when, after Denham's death in 1669, a young and little tried claimant was preferred, the offended professional betook himself to his home at Butleigh in Somerset to close his life in retirement. The man chosen to succeed Denham was

the pressing matter of the repairs to Old St. Paul's. The work begun by Inigo Jones had been stopped by the Civil War, and the condition of the fabric was considered dangerous. Such was the view of Wren and Evelyn, though not of Pratt, the architect favoured by Lord Chancellor Clarendon and employed by him to build his great house at the top of what is now St. James's Street. The picture we have of it makes us greatly regret its loss. It must have been an admirable composition, resembling Tyttenhanger, but on a much larger scale and having structural mullions



*FONT COVER AT ALL HALLOWS, BARKING.*



like Tredegar (page 165). Time has been hard on the lesser yet very capable architects of Charles II.'s reign, such as Pratt and May. Of the former's work nothing remains. Of the latter, the exquisite and untouched chapel at Cornbury Park is the best memorial, although accounts at Windsor Castle show that he, rather than Wren, was employed there by the

English purse. But a new St. Paul's, a whole series of City churches, a batch of public buildings and City Companies' halls, the hospitals of Greenwich and Chelsea and the palaces of Winchester and Hampton Court arose at his bidding. This was labour enough even for his active and creative mind, and he has no great place as a builder of country houses. Fawley Court, near Henley, and Groombridge in Kent are his, and Easton Neston (page 333) he began. Sketches for others appear among his drawings, and it is certain that he was often consulted on and sometimes supervised the work of others.

This was the case at Chatsworth (page 213) and possibly at Stoke Edith (page 249). His domestic style was no more Italian than that of Webb and Pratt. Even a great building like Hampton Court, despite its flat roof, has much northern character; while such buildings as the Morden Hospital and the Winchester College "School" make us wish that he had been responsible for a much larger quantity of modest work of a residential kind than he found time for. Such buildings, showing study of Dutch models, are far more delightful and more sympathetic to their English surroundings than the fully Italian, though very fine and sumptuous, work of the men who became popular as he grew old, and whose



DOOR IN THE LIBRARY. QUEEN'S COLLEGE, OXFORD.

Merry Monarch. Wynne's Buckingham House is another grievous loss; and the splendid gateposts at Hampstead Marshall alone stand as a monument to his real worth. All these men were eclipsed, even in their own time, by Wren, to whom the Great Fire of 1666 gave his opportunity. His scheme for rebuilding London was a noble example of town planning—far too great and complete for the English mind if not for the

style and methods are well represented in this volume. Many of them knew Italy. Foreign travel, rare before 1650, became frequent after that date. At that time many Royalists were necessarily abroad, and their number included craftsmen and those interested in art and literature, as well as courtiers and soldiers. To men like John Evelyn, Rome was naturally a city of pilgrimage, but there also he

found such men as Pratt, afterwards the architect of Clarendon House. In Italy, therefore, both amateur and professional became enamoured of classic architecture, both in its ancient and in

long, therefore, Italy was the chief source of their knowledge and France of their emulation. The desire was to adopt the Italian manner in its entirety. This manner, as regards its special



*THE LIBRARY: QUEEN'S COLLEGE, OXFORD.*

its Renaissance phase. But France lay on the way and was much visited. Here Englishmen could see how the style which had grown up in Italy could be transported to another country and carried out in the "Grand Manner." For

treatment and materials, had been largely influenced by the fact that Italian architecture was dominated by painters and sculptors. Raphael and Michael Angelo, for instance, did not merely decorate buildings. They erected them. They



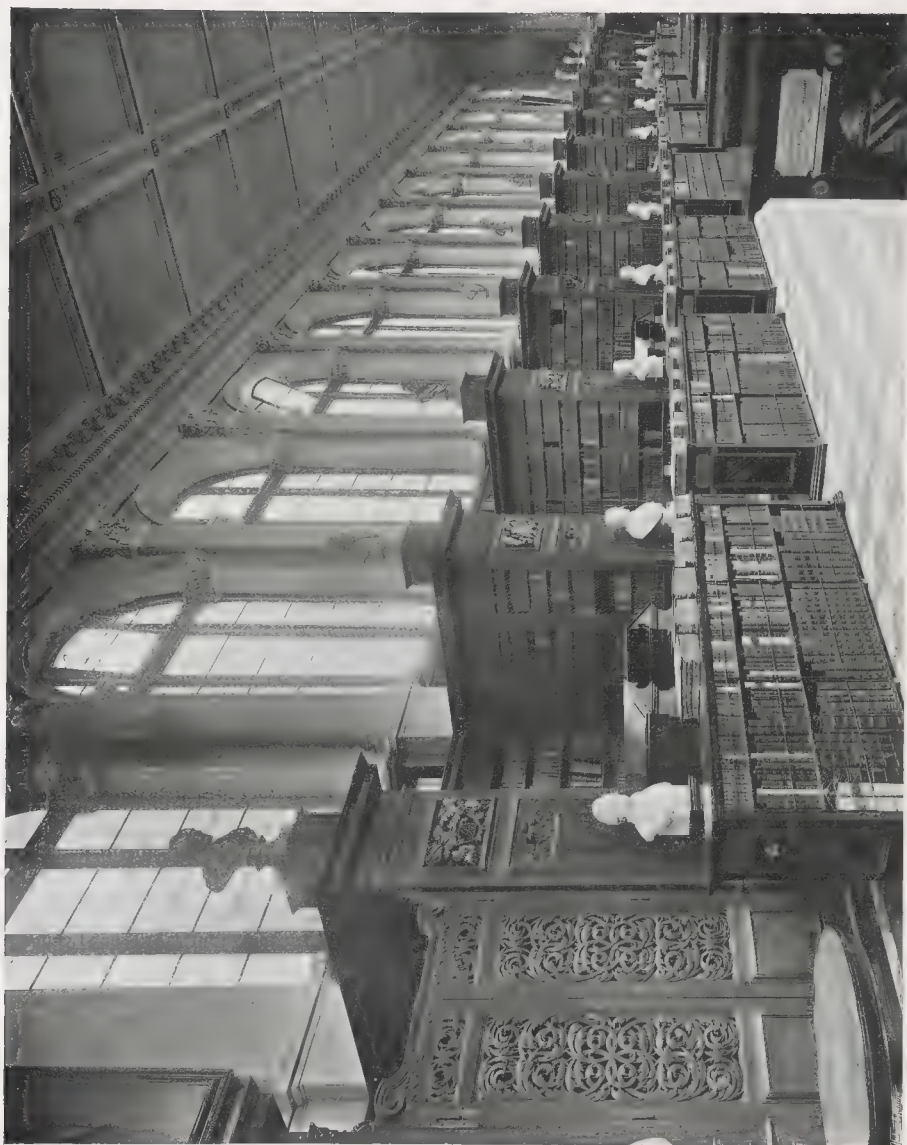
rank with Bramante and Sangallo in having been, in their turn, the architects of St. Peter. But their art gave special features to their architecture. Indeed, with such men the interiors of buildings—as, for instance, the Sistine Chapel—tended towards the negation of architecture. They were surfaces and backgrounds for the exhibition of paintings and sculptures. The brush, the chisel and the stuccoist's modelling tool gained pre-eminence in Italy, and had to be given a like position in England, where, though many might become adept architectural craftsmen, few could be trained to distinction in what are generally known as the fine arts. That is why we find the Italian decorative modes and materials largely left to foreign hands. The favourite English material had been wood, and the English methods of dealing with it are shown in nearly every room which has come down to us intact from Elizabethan and Jacobean times, such as the "Great Parlour" at Gilling (page 16) and the drawing-room at Dorfold (page 7). Plaster was there reserved for the ceilings, and stone and marble were only occasionally preferred to wood for mantel-pieces. Fresco painting was rare, and the Gilling frieze is a proof of the modest and merely decorative manner in which it was used. It was the prevalence of timber construction and decoration which gave so important a position to master carpenters like Holt and Abel as architect-builders, and the same cause would lead to Inigo Jones being apprenticed to a joiner. If this was so, then he was untrue to the trade that bred him. At Rainham we get the type of hall which soon prevailed and whence wood was wholly banished, as at Houghton (page 356), or where it was made to appear as stone or marble as at Barnsley (page 347). If wood continued to be the wall lining, it had generally to submit to form part of a general decorative scheme, where it lost its own surface and colour and where sculpture and paintings took the first position, as in the cube rooms at Wilton. If unpainted oak was retained, it had to take forms not quite natural to itself, for the excessively wide panels which prevailed under Charles II., and which we find at Emral (page xvii.), Erddig (page xxxv.) and at Boughton (page 191), offer a surface that is made to look like a single piece though it is formed of several. It became usual to oak wainscot only subsidiary rooms, as the oak parlour at Barnsley (page 350) and the small dining-room at Oulton (page 315), although the occurrence of a genius in wood-working checked the dominion of paintings and sculptured stone or stucco during his lifetime.

We know next to nothing of Grinling Gibbons until the day when John Evelyn accidentally discovered him.

Simon Gibbons was a skilled carpenter employed by Inigo Jones on King Charles I.'s work, and it would be interesting to know that Grinling came of this stock and had imbibed in childhood the style and principles of England's

first great classic architect. This, however, has never been established, whereas we have it under his own hand that he was born at Rotterdam in 1648. There was much more fine building going on in Holland than in England during our Commonwealth time, and it would not be surprising to find workmen trained under Inigo Jones at Rotterdam then. We must, however, content ourselves with saying with Horace Walpole that he "was an original genius, a citizen of nature, consequently it is indifferent where she produced him." From the bustle of London he early moved to Deptford, "in order that he might apply himself to his profession without interruption," and here John Evelyn, then residing at Sayes Court, accidentally chanced upon him in "a poor solitary thatched house in a field." He was "about such a work as for the curiosity of handling, drawing and studious exactness" Evelyn had never before seen in all his travels, and he took both the artist and his work—a carved copy of one of Tintoretto's cartoons—to Charles II. at Whitehall. The King bought the latter, and gave the former a place on the Board of Works, and both he and his successors employed him largely for statuary and decorative work at Whitehall, Windsor, Kensington and Hampton Court, as we know from surviving accounts. Among these we find an item of £1,875 1s. 8d. paid to Grinling Gibbons and Arnold Quellin in 1685-86 for a great altar-piece of white marble at Whitehall. Ten years later follows the payment to Gibbons of £130 "for taking down a marble altar-piece in the late King James the Second's chapel at Whitehall and loading same in a barge and delivering at Hampton Court." Protestantism needed not merely the removal of the Catholic King from Whitehall, but of his altar-piece also.

No sooner was Gibbons known than he was a made man, and Royal palaces were but a section of the sphere of his activity. Where Wren designed, Gibbons habitually decorated, not merely at St. Paul's and Hampton Court (pages xxiii., xxv. and xxvi.), but in City churches (page xxvii.) and Oxford and Cambridge colleges (pages xx., xxix. and xxxi.). Nor were any of England's wealthy men who built during the half-century of Gibbons's career satisfied unless the famous decorative sculptor was represented in at least one of their rooms. This meant large workshops and many assistants, and also many imitators more or less independent. The absence of all mention of Gibbons in the very complete building accounts of Chatsworth leads to the supposition that his inspiration covered a much larger field than was under his immediate direction. Yet, of the known productions of his own or his pupils' hands the amount was enormous, when the time needed for the creation of such delicately elaborate work is taken into consideration. In many houses it was limited to perhaps the decoration of a single chimney-piece sent down from London and applied



THE LIBRARY: TRINITY COLLEGE, CAMBRIDGE.



to the panelling. Such is the case at Stoke Edith (page 258) and at Ramsbury (page 116). Elsewhere we find restricted examples distributed in several rooms, as at Holme Lacy (pages 238-241). But there are cases where the design of the whole apartment has been evidently arranged by Gibbons for the adequate presentment of his more ambitious work, and there is no more splendid example of his strong and just decorative sense, combined with astounding dexterity of technique, than is to be found in the great room at Petworth called after him (pages 201-211). Although the exact reproduction of the fragile delicacy of flower and foliage in a substance like wood is not right in principle and may easily lead to abuse fatal to true art, yet in the case of Grinling Gibbons the exquisite character of the workmanship and the excellence of the grouping, combined with due appreciation of the right subordination of parts to the whole and of decorated to plain surfaces, establish him as a real artist and not merely as a clever craftsman.

That the genius of Gibbons and the rare ability of the whole school of English wood-workers which rose up around him maintained the taste for decorations in wood may be seen not only by the wainscotings and wall linings of later Stewart times, but also by the staircases with balustrading of pierced and modelled scroll-work. They were introduced before the close of Inigo Jones's career, as at Forde Abbey (page 123), but were greatly improved in technique under Charles II., as we see at Sudbury Hall (page 144). Even where balusters are used, as at Wolseley Hall (page xxiii.), they have carved acanthus members and the-newel posts and finials are richly sculptured. The pictured walls and ceilings of Italy, however, begin to appear as soon as Charles II. returned to England as King. So foreign a method needed foreign executants, and the great painted rooms of the age are generally connected with the name of Antonio Verrio. Born at Lecce in 1639, he was sent for to England by Charles II., not in the first place to execute great wall paintings, but to revive the tapestry industry which had been started at Mortlake by Sir Francis Crane, with the assistance of Charles I. and of Buckingham, and for the use of which the Raphael cartoons had been obtained (see page 194). Verrio's powers, however, were soon seen to lie in another direction, and his brush was in constant request until his death in 1707. In England, as in Italy, it became the habit to finish great rooms and staircase halls with little or no projection of mouldings or cornices, the whole being plastered in flat or curved surfaces, so that the entire architectural relief, as well as the figure decorations, depended on the painter's skill. Verrio's best and earliest work was at Windsor, where he showed less of that flamboyancy of design and colouring which characterised his later manner and drew from Pope the couplet:

On painted ceiling you devoutly stare  
Where sprawl the saints of Verrio and Laguerre.

Louis Laguerre was born in Paris in 1663, but when twenty years old he came to England as the chief of the many assistants who helped Verrio with the mass of work which the popularity of painted rooms brought to him. Wealthy nobles followed the King's lead, and Verrio was in demand at all the great houses which they were building or altering in the taste of their day. Ralph Montagu employed him at the first Montagu House and afterwards on half-a-dozen great ceilings at Boughton (page 191). At Burghley he is equally well represented, and in 1694 he is included in the list of the Earl of Exeter's household. Four years before that he had been at Chatsworth (page 219), but there he left much to Laguerre and other assistants. In 1679 Evelyn speaks of seeing him at his residence in Windsor Castle amid his flowers, "he himself being a skilful gardener." In William III.'s time he worked at Hampton Court, where he resided till his death in 1707, an event which precluded his employment at Blenheim. It was, therefore, Laguerre who painted its saloon (page 293). The whole of this field was not, however, left to Verrio and his foreign helpers. Even before Verrio set to work an Englishman had acquired reputation as a painter of vast subject-pieces. Robert Streater was born in Covent Garden in 1624, and in 1664 Pepys admired the way he had decorated his friend Thomas Povey's "elegant" house in Lincoln's Inn Fields. In 1669 Evelyn writes in his Diary: "Went to see Mr. Streeter, the famous history painter, when I found Dr. Wren and other *virtuosi*," the object of the visit being to see the great paintings for the ceiling of Wren's Sheldonian theatre, which was first used in that year. Streater was also employed at All Souls', and was so much in vogue that a poetaster assures us that

Future ages must confess they owe  
To Streater more than Michael Angelo.

As a matter of fact, "future ages" find it difficult to confess their debt, for except at the Sheldonian theatre none of his important and undoubted work is known to survive, although it is pretty certain that he painted the staircase walls and ceiling at Swakeleys (page 96). When he died in 1680, the man who was to be Laguerre's English rival was a boy of five years of age. James Thornhill was of a good Dorset family, but his father dissipated his fortune and the son went as a pupil to a Dorset man and a relative, Thomas Highmore, who was Sergeant Painter to William III., as Streater had been to Charles II. Young Thornhill completed his studies in Italy and France, and on his return home was much in favour with Queen Anne, and thus displaced Laguerre, whom Wren had chosen to execute the paintings in St. Paul's. Thornhill, who lived till 1734, was largely employed by Oxford colleges and wealthy house builders. One of his best and most perfect remaining works is the hall at Stoke Edith

(page 252), to which the date 1710 is assigned in the "Vitruvius Britannicus." But Blenheim, Chatsworth, Wimpole and Neston are other places included in this volume where walls or

Souls' Chapel, but gave a design for the screen (page xii.), which was accepted and carried out at the cost of £400, although a drawing of a more beautiful example is to be found in



*THE STAIRCASE AT WOLSELEY HALL.*

ceilings still exhibit his skill. Much architecture was introduced in such paintings, and that Thornhill obtained reputation as an architectural designer is shown by the fact that he not only painted the east wall and the ceiling of All

the "Wren Portfolio" which this college possesses. Thornhill was a thoroughly successful man. He was knighted, grew rich, repurchased the lost family seat in Dorset and sat as M.P. for Melcombe Regis during the last twelve



years of his life. By that time another Englishman was competing for the first place as decorative painter; but it was as an architect that William Kent was to earn celebrity, and that through the influence of the magnate who ruled the English world of art during the reign of George I. and much of that of his successor. Before we consider the work of Lord Burlington and of his *protégés*, we must cast a glance at the men who were Wren's contemporaries in his old age. The work of four of them is represented in this volume.

Of William Talman's upbringing and early career we know nothing. But he had established some reputation as an architect of country houses before the Duke of Devonshire employed him to rebuild Chatsworth (page 214). He was one of the first ultra-Palladians. A flat roof and a free use of the Orders on his walls were his leading features. But he saw classic principles through somewhat boorish English eyes. His work is unobjectionable but uninteresting. The scheme of his west front of Chatsworth—which is more architecturally ambitious than his other elevations—is meritorious enough, but its ornament is poorly conceived and clumsily placed, and the carving of the keystones only draws attention to their cyclopean size and crushing effect. When his patron became powerful at Court on the accession of William III. he obtained the Surveyorship of Works, which made him chief supervisor of the building at Hampton Court. The designs were Wren's, and Talman does not seem to have had power to alter them. But he opposed and thwarted Wren whenever he could, and there is much acrimony in the remarks they made about each other when summoned before the Lords of the Treasury. With Nicholas Hawksmoor Wren's professional connection was close and friendly. Hawksmoor became his "domestic clerk" when he was eighteen, and was his assistant at Chelsea and Winchester, at Kensington and St. Paul's. He was the architect of Queen's College, Oxford, but it was Wren's plan that he carried out for the library (page xxix.). Queen Anne's Act for building new churches brought him much work. He was a thoroughly well-trained but not an original architect. He was an adept at construction and learned in his details, but his style was influenced by the greater men he worked with. He assisted Vanbrugh at Castle Howard and at Blenheim, and Easton Neston (page 328) shows us that he fell under his influence and became animated with the same love of bigness. Corinthian columns and pilasters 4ft. across and rising skyward as high as the building permitted became an essential ingredient of every composition.

Eldest of the thirteen surviving children of a respected citizen and wealthy sugar-baker of Chester, John Vanbrugh was born in 1664. Except that he was at one time a prisoner in France, and must have served sufficiently long in

the Army to obtain his captaincy, we know nothing of his early life, and he was over thirty when an audience at Drury Lane hailed him as a great playwright, and all the town flocked to see "The Relapse." Further plays followed in quick succession, but occupied a portion only of his mental activities, for the year 1702, which saw the production of "The False Friend," also saw the foundations of Castle Howard laid. While its walls were rising, Vanbrugh built a theatre in the Haymarket, took an active part in its management and provided it with two new plays. It was a very unsuccessful venture, and as the building of Blenheim and much other architectural work was now also in hand, the playwright was gradually merged into the architect. Of Vanbrugh's study and first practice of the art no account has reached us, and it must have been his social popularity and general ability rather than previous achievement as a builder that led to his employment by the Earl of Carlisle. This patron surely considered him a universal genius, for, to the indignation of the College of Heralds, he got him appointed Clarenceux King of Arms; and it was no doubt his recommendation which made him Talman's successor in 1702, and this official position soon after led to his being adopted as the architect of Blenheim (page 281). His dramatic and pictorial way of treating classic architecture, despite its lack of the finer manifestations of sensitive taste, recommends itself by its courage, its power and its individuality. With those who did not belong to the purely academic school which was arising it was popular. Vanbrugh was greatly in vogue, and had to call in the aid of less sought after men like Hawksmoor. It seems clear, too, that his building of Castle Howard brought him other Yorkshire clients who employed a local man as his understudy. William Wakefield was a native of the district where Gilling (page 13) and Duncombe (page 317) rise as neighbours to Castle Howard. York City seems to have been his headquarters, and in its church of St. Michael-le-Belfry he buried his wife in 1722 and erected a monument over her. Before 1736 he was laid beside her, for in that year was published the "Eboracum" of Francis Drake, who says: "Here lyes also, as yet without any memorial, that worthy gentleman, William Wakefield, Esquire, whose great skill in architecture will always be commended as long as the houses of Duncombe Park and Gilling Castle shall stand." This short reference is almost all the material we have for his biography. Not much more is known of "Smith of Warwick," who built Umberslade and Stoneleigh (page 339), both in Warwickshire. The cyclopean character of the pilasters at the latter place marks him out as a follower of Vanbrugh, although the latter, despite his superiority to rules, would hardly have allowed himself a third tier of windows at the cost of abolishing his entablature, except little sections of it above the capitals. The same

architect may have built Wingerworth and Sutton Scarsdale in Derbyshire, and we find the name Smith on the engraved plans of Kirtlington and Ditchley in Oxfordshire. But Ditchley (page 321) is certainly the work of a better-known man, James Gibbs, whose designs for the Radcliffe Library at Oxford were accepted rather than Hawksmoor's. Gibbs is best known by his London churches of St. Mary-le-Strand and St. Martin's-in-the-Fields. But he was largely employed and did much work at Cambridge. He was a Scotchman, who went through a long course of study in Rome, whence he came back to England in 1709. He was a thorough master of Palladian principles of proportion and composition, and his work is

tapestry fame, brought the design from Italy, or whether he employed Inigo Jones as his architect, is uncertain; but this very beautiful and thoroughly Palladian example of the centre and pavilion system was certainly erected before the Civil Wars. After the Restoration the type becomes frequent and was used by Webb at Ashdown. It appears in Wren's drawings, and his plan for Easton Neston (page 333) was on these lines. The arrangement was to locate the offices in one pavilion and the stables in the other as we find at Stoke Edith (page 255). Houghton (page 353) is a great example of the same disposition, but in greater houses still the pavilions were expanded



THE SALOON AT ERDDIG.

scholarly but not inventive. The plan of Ditchley is of a central block connected with outlying pavilions by low curved galleries or colonnades. When the block plan replaced the loosely-knit and far-spreading system which had come down from mediæval times, it was felt that the cubical character of the main edifice would lack skyline and composition. It needed supports and outliers. The earliest known English house where these were afforded in the manner which was common when Ditchley was built is Stoke Bruern. The original design has, unfortunately, been wrecked by a disastrous fire and a more disastrous rebuilding. Whether its first owner, the Sir Francis Crane of Mortlake

into complete quadrangles as at Blenheim (page 282), while a further development made them four in number as at Holkham (page 381), a plan also used by Robert Adam at Kedleston, and projected by him in the case of Nostell (page 429). Gibbs was one of those whose Italian training led him to make large use of the arts of the sculptor and stuccoist in his interior decorations. With him plaster ornament comes down from the ceiling, which had been its domain through the changing styles of a century and a-half, and invades the walls. The style is rococo—dextrous, elaborate and ingenious, but salient, restless and affected. It commands respect and admiration when it is of



the highest quality, but in inferior hands it sinks into coarseness and stupidity, and is merely ugly. Even the leaders of the craft are not above criticism. Gibbs considered that the Italians he had imported were admirable artists, and speaks of "Signori Artari and Bagutti, the best fret-workers that ever came into England," but Mr. Blomfield sets down their plaster decorations in St. Martin's-in-the-Fields as "deplorably vulgar." They covered immense surfaces at both Oxford and Cambridge, and are probably represented at Ditchley, though we also hear there of stucco designs by other Italians named Vessali and Serena. There was room for many foreigners in this exotic art, of which so many examples on walls and ceilings appear in the latter part of this volume—the Easton Neston drawing-room (page 332), the Stoneleigh saloon (page 341) and the Barnsley Hall (page 349) being representative instances. Gibbs seems also to have been responsible for the introduction of another but much more celebrated foreigner—Rysbrack the sculptor. In Wren's time Caius Cibber had been the leading sculptor. He had been a promising boy in Denmark, whose King sent him to Rome to study. At the Restoration he settled in England, and Wren had recourse to him for sculptures at St. Paul's, the Monument and Hampton Court. Chatsworth (page 219) is an example of a country seat where, to use his own words, he "served a nobleman in freestone." His successor was Francis Bird, an Englishman, who likewise is represented at St. Paul's. Though popular in his time, he was a most indifferent artist, and his monument to Sir Cloudesley Shovell in Westminster Abbey is pronounced "one of the worst works in the world." In the Abbey nearly all the famous sculptors who have worked in England are represented. There Nicholas Stone, who returned from learning his craft in Amsterdam in 1613 and was Inigo Jones's master mason at Whitehall, gave the lead to his successors by his monuments to Sir Francis Vere and the two Holleses. Of eighteenth century sculptors of English birth besides Bird who are in the list of Abbey tomb-makers, Sir Henry Cheere is best known for his lead statues, but he executed many fine marble mantel-pieces, of which there are examples at Ditchley (page 325). It was, however, Rysbrack whom Gibbs especially favoured. Son of an Antwerp landscapist, he came to England in 1720 and was at once taken up by Gibbs and Kent, and many of the figures that lie on the pediments of the great hall and saloon doorways of that age, such as those at Houghton (page 356), were by him. He became the most fashionable sculptor of his day, and the monument in the chapel (page 300) and the statue of Queen Anne in the gallery at Blenheim are types of the work which he did for English sovereigns and nobles. Peter Scheemakers was his fellow-countryman and contemporary, and, like Cheere, who became a baronet and a rich man, he was at the head

of workshops with a large output of decorative sculpture for the houses and gardens of the wealthy Englishmen of George II.'s reign. They also did much in the way of public and sepulchral monuments, though, as artists, they were quite outstripped by Roubiliac, the Frenchman. All were, however, dependent on such men as Kent and Gibbs, who made the designs and obtained credit for the work. Allan Cunningham tells us that: "The architects of those days were mighty men. Not contented with planning the houses in which the nobles lived, they laid out the gardens in which they walked, cooled their summer seats and arbours with artificial cascades, hung gods and seasons upon the ceilings of their galleries, sketched the cradles of their children, dictated the form and flowers of their ladies' dresses, and following them to the family vault, erected a triumphant monument in honour of their virtues." This is a description of the position acquired by William Kent rather than of any of his fellow-architects. He was a Yorkshire lad who drifted to London to seek his fortune. At home he was a carriage-painter's apprentice; in town he hoped to rise to the higher flights of art. In this he was so far successful that some gentlemen of his county sent him to study in Rome in 1710. There he met Lord Burlington, and from that time forward the names of the wealthy amateur and of the clever professional remain linked in the annals of architecture. The Earl of Burlington got home from his foreign travels in 1716, the year he came of age, and he very soon set to work to enlarge and improve Burlington House in Piccadilly. Kent became an inmate of his house, but at this time was more especially a painter of portraits and of great decorative subjects on walls and ceilings, such as appear at Ditchley (page 322) and at Houghton (page 370). Older and more experienced architects were called in to assist the Earl, who, however, always posed as the leading spirit in all his own and his friends' building operations. So that he, Leoni and Campbell are all set down as the authors of the long famous Burlington House front, colonnade and screen. The reign of the *virtuosi* and of academic architecture had begun. Campbell, Leoni, Kent and the other members of the Burlington group are producers not only of Palladian buildings, but also of Palladian literature. Giacomo Leoni came to England at much the same time that Burlington returned, and English editions of Palladio and Alberti were brought out by him. Meanwhile Colin Campbell, it is said on Burlington's suggestion, occupied himself with his "*Vitruvius Britannicus*"—a set of great plates and small descriptions to illustrate English Palladian architecture from the time of Inigo Jones to his own. Palladio, with him, was the greatest master of architecture that the world had produced. Since his time the Italians had tried "to debauch Mankind with odd and chimerical Beauties." Next to Palladio stands Inigo Jones,

who has all the former's "Regularity with added Beauty and Majesty." These are the men to be followed, and followed by rule rather than in spirit, a result which gives to the buildings of this group of architects a great sameness and a

owner of Apethorpe (page 72), was among the learned purists, and whether there was any suitability to English habits and climate in a design which, even in Italy, was almost better suited for a church or a public building than



*WILLIAM KENT'S WORK AT ROUSHAM HALL.*

lack of individuality. They are careful translations rather than original work—indeed, they are not in every case as much even as translations, for Mereworth was planned as a precise reproduction of one of Palladio's designs. John Fane, afterwards seventh Earl of Westmoreland and

a house, was a detail not worth considering. Burlington and Kent adopted the same scheme for the Chiswick Villa (page xxxix.), but had the sense and courage to modify it. It is a fine piece of classic architecture, and as a suburban villa for the occasional use of an architectural Mæcenas



was quite excusable. While Campbell was busy with the work of English architects in general, Kent was set by his patron to deal in the same manner with that of one in particular. Lord Burlington appears to have bought the collection left by Webb of his own and Inigo Jones's designs and drawings, and a selection was published in 1727. But these men, while especially professing to give publicity to the work of greater predecessors, took care to bring their own light from under the bushel. At the end of Leoni's folio translation of Alberti, we find plates and descriptions of some of his own designs, and especially those for the great house at Carshalton which never was built. Though aiming at great Palladian purity, the Corinthian Order which appears everywhere, inside and out, is dealt with on a scale which would have done credit to Vanbrugh, for we read that: "The Columns of the Vestibules are Corinthian, in Height five and thirty Foot, including the Base and Capital; their Diameter is three Foot and a half." The prevalent view on the subject of domestic comfort and easy service is well shown by the following remark: "And let this be observed by the Way, for the Instruction of the prudent Reader, that the larger Stairs should be plac'd as conveniently as possible, for ascending to the greater Apartments, whereas the Situation of those which go to the Offices below, or up to the Garrets, is of no great Consequence." Yet this stair of no consequence was probably part of the long and tortuous road which lay between the kitchen and the dining-room, thus involving the necessity of a half-way room fitted with hot plates for the rewarming of the food, such as there was at Stoke Edith. The academic nature of this school appears in the headings of two of the chapters. The first is entitled "Design of a Country-Seat in Imitation of the Style of *Inigo Jones*," and the elevation tells us it is "for a Gent. of the first Nobility." The next chapter describes a house "In Imitation of Andrea Palladio," and the plates are dedicated to the Earl of Burlington. Campbell, in the same manner, gave himself publicity in the "*Vitruvius Britannicus*." Not only do we find therein Wanstead and Houghton, which were built from his designs, but also plans for many buildings which were merely proposed. Of such is "A new Design of my own Invention in the Style of *Inigo Jones*." He explains this as being for the Duke of Argyle, and adds, "As it's my greatest Honour to receive my Blood from this August House, I thought I could nowhere so properly consecrate the 1st Essay of my Invention as an Eternal Monument of the deepest Respect and Gratitude." Whether the gratitude arose from the abstract advantage of Campbell possessing the same surname as his patron, or from the more substantial reason that the Duke assisted the student's course of study in Rome, does not appear. What is certain is that the "Eternal Monument" remained on paper and never was translated into

stone. In the "*Inigo Jones*" volume, besides the master's work we find that Burlington and Kent introduced designs of their own. There are several chimney-pieces inscribed "*W. Kent. inve.,*" including one at Houghton, and this may have given rise to the tradition that this place contains work by Inigo Jones. The drawings for this book were done by Flitcroft, who, in the second edition, added his design for the new front of Wentworth Woodhouse (page 416), of which the centre was almost a transcript of one of Campbell's designs for Wanstead. Henry Flitcroft's architectural up-bringing was not after the new manner of an Academic training at Rome, but at the bench after the old fashion. He was a joiner's apprentice who attracted the attention of Lord Burlington by accidentally breaking his leg while working for him. His fortune was made and he became a leading architect. No doubt a practical man, but never an original thinker, "his designs suggest the builder's draughtsman rather than the architect," as Mr. Blomfield tersely puts it. Two other of his contemporaries whose work is represented in this volume have a somewhat similar record. John Carr, as a man of eighty, continued the work which, when he was a lad of twenty, had been begun by Flitcroft at Wentworth Woodhouse. He was of a York stonemason's family, brought up in the craft, and his position all through his long and successful career was rather that of the sixteenth century master mason than of the eighteenth century architect. He was the builder or reconstructor of a large number of great Yorkshire houses, such as Harewood. He made a large fortune and became Lord Mayor of his native city.

Thomas Ripley was another Yorkshire lad, and, like Kent, came up to London to seek his fortune, and he found it by marrying a servant of Walpole's. He had kept a coffee-shop and worked as a carpenter, receiving the freedom of that company in 1705. But he must have acquired much knowledge and developed real ability before Sir Robert took him up, for his advancement was then rapid. In 1718 he was in charge of the works at the King's Mews. Three years later he succeeded Grinling Gibbons as chief carpenter to all His Majesty's works, and in 1726 he followed Vanbrugh as Comptroller of the Board of Works. Such powerful Ministerial support laid him open to the jealous criticism of the Opposition, and Pope frequently refers to him with contempt:

So Ripley, till his destined space is filled,  
Heaps bricks on bricks and fancies 'tis to build.

His "heaping of bricks" was skilful enough, for he was most competent at construction; but his designs were often heavy and tasteless, and even his patron's son, Horace, had to confess that the Admiralty, his chief London building, was deservedly veiled by Adam's screen.

In the "*Vitruvius Britannicus*" the plates of Houghton are all described by Campbell as

being "of my Invention," and he adds: "Without pretending to excuse any seeming or real Defects, I believe it will be allowed to be a House of State and Conveniency." He takes particular credit for "the Great Hall, all in Stone, the most beautiful in England." This was in 1722. Yet

any reference to Kent (see page 393). As a designer of furniture and as the first of the landscape gardeners, Kent acquired even greater fame than as an architect. At Rousham in Oxfordshire he acted in all three capacities. The grounds are the best remaining example



*THE EAST FRONT OF CHISWICK HOUSE.*

when, after his death, Isaac Ware, a voluminous writer as well as a capable architect, published his plates of this house, Campbell's name is not mentioned and the full credit is given to Ripley and Kent. In the same manner Brettingham first published the Holkham plates without

of his "natural" mode of laying out gardens and groves. The wings of the house were built by him; and the interior ornament and furniture, in more than one case, reveal his hand. What is now called the smoking-room (page xxxvii.) is an extremely complete and charming sample



of his decorative style. It shows individuality, and avoids the affectations and the extravagances of many contemporary designers, who were often mere clumsy adaptors of French and Italian fashions.

The Rousham room is not large, nor is it part of a very great house. Kent bore this in mind and, while devising a scheme which is rich, took care that it should not be overpowering. No doubt he loved to deal with palaces where he could indulge in the grand manner, as he did at Holkham and at Houghton. But when he set to work on a smaller scale, he did so with taste and appropriateness. If we take Holkham, Houghton and Rousham as representative of his interior treatment, and the Horse Guards as what he was capable of achieving in architecture, we must recognise in him, despite many shortcomings, the most considerable figure of the late English Palladian school before Robert Adam introduced such changes and variations that, though the style remained classic, it cannot, strictly speaking, be called Palladian any longer. Of the older school the last really capable representative was Sir William Chambers, the designer of Somerset House, whom we shall meet as the third Duke of Marlborough's architect at Blenheim (page 301). Although not entirely uninfluenced by the Greek revival and the cry for extreme classic purity and reserve, which arose at the same time that Horace Walpole and Miller were extolling their Gothic productions, yet Chambers largely displayed the bolder, warmer characteristics which had prevailed since Inigo Jones had pleaded for a style that was "masculine and unaffected." There is an almost feminine delicacy, a fear of obtruding upon the observation, about the decorative schemes of Robert Adam and of his many followers, such as we see them at large at Nostell and Newby

(pages 429 and 437) and in the drawing-rooms of Broome and Stoke Edith (pages 101 and 256). There is also some affectation in his house plans and in the shapes of his rooms where he had free scope, as at Syon and Luton. But within the limits of his own sympathies and views he had admirable taste and an eye for perfection in workmanship. These qualities are shown not only in the wealth of beautifully composed ornamental motifs which he used so profusely, and yet in so disciplined a manner on walls and ceilings, but also in the perfect elegance and supreme finish of the furniture which he designed and which Thomas Chippendale made. But the manner was narrow and eclectic, it was evolved by students of ancient Greek art coldly out of sympathy with the warmer throbbings of the national pulse, and convinced of their own superiority to all that had gone before or was likely to come after. In the latter respect they were right. The "architectural improvements," upon which their successors in the first half of the nineteenth century prided themselves with naive self-satisfaction, took the form of ignorant and capricious copyings of all that every age and every country had done. They were fond of the word "revival"; but their architectural attitude and practice meant death.

No wonder that we have now reached a reaction; a renewal of affection for Inigo Jones and his followers, especially in their more native and less exotic manifestations; a desire to reach a style that shall be loyal alike to the past and to the present, that shall be of the spirit of yesterday translated into the terms of to-day, that shall show a skilfully poised balance between precedent and invention—a full understanding of past styles and of great masters, and yet a determination to truthfully fit the fabric to its place and its purpose, to its age and its nationality.

# DORFOLD HALL, CHESHIRE.

**D**ORFOLD HALL lies in that parish of Acton which marches with the western boundary of Nantwich town. In the town several of Cheshire's most noted families had their origin and long resided. Such were the Crewes, who afterwards built Crewe Hall, and the Wilbrahams, of whom Richard re-housed himself in Elizabeth's reign, choosing a site on the western outskirt of Nantwich. Of this Townsend House nothing remains except a stone gateway now at Dorfold. It was Richard Wilbraham's son Ralph who built Dorfold Hall in 1616. He was the youngest of four brothers who all made their way in the world. Richard, the eldest, was Common Serjeant of the City of London. Thomas, the third, also found a vocation

in London, but probably in trade, as he married a citizen's daughter. Roger, the second son of Richard, took to the law, was Solicitor-General for Ireland and Master of Requests, and was knighted. He it was who, in 1602, bought the Acton and Dorfold estates (which had of old belonged to the Wettenhalls) of William Bromley. He, however, did not retain them, but, in the same year, passed them over to his younger brother, Ralph. How Ralph came by the means which made him the owner of a large estate and the builder of a fine house does not appear. Townsend House and his father's property went to his eldest brother's descendants. Sir Roger married and had daughters, and so did Thomas. Ralph's only public office was Feodary



*NORTH FRONT.*





WEST WING OF THE FORECOURT.



FROM THE FRONT DOOR STEPS.



of Cheshire and Flint. The fact remains that he erected, if not one of the largest, at least one of the most complete, houses that have come down to us little altered from King James's day, its greater neighbour at Crewe having been rebuilt after a disastrous fire. Passing out of Nantwich down that Welsh Row of which Townsend House was the last habitation, Acton church is soon seen rising at some distance on the right, while stately trees mark the surroundings of a fine place on the left. After following the park fence for some

way, the entrance lodge and gates are reached, and a straight, tree-bordered drive reveals the house, with its wings and forecourt, as its termination. Ormerod describes it in much the same words as he uses for Townsend House. It is "a lofty pile of dark brick finished with large bay windows." No doubt Ralph Wilbraham built much in the same style as his father had done forty years before, for in plan and in elevation Dorfold clings to the native style, tintured only with the Italian and other Continental forms and features, which Englishmen



*THE FRONT DOOR AND THE ROUNDELS THAT OVERLOOK IT.*

evolved for their country houses during the second half of the eighteenth century. There is no approach here to the full Palladianism which Inigo Jones—back from his second Italian journey—was already introducing when Dorfold was built. The architectural principles which it exhibits, so totally distinct from those that rule at Rainham or even at Swakeleys, at once disprove the loose tradition that the design of Dorfold emanated from Inigo Jones. That master was, if anything, before his time—he was an architectural radical. Dorfold is hardly of its time—it is dominated by conservatism. Though habits of life had lost their mediæval character when Dorfold was built, the plan of Dorfold did not cut itself free from



GATEWAY FROM TOWNSEND HOUSE.

mediæval tradition, and the hall was entered at one end from behind a screen. Yet the classical spirit so far prevailed that exterior symmetry was *de rigueur*. The Elizabethan builders who sought to combine these rather divergent requirements generally followed one of two plans. In the case of houses with very long elevations, such as Montacute or Kirby or Doddington, the porch was the central object, but the hall only occupied such portion of the central block as lay either to the right or to the left of the porch. When the more limited extent of the space between the wings forbade this arrangement, the main window of the hall occupied the centre, and the porch and the oriel were set on either side of it, and formed slight



THE SOUTH SIDE, INCLUDING THE EIGHTEENTH CENTURY WING.



projections fitting against the larger projections of the wings. And in order that the porch and the oriel (or the small room which replaced the oriel) might match, both had windows to the front, and

in Cheshire. The hall in such cases was not of great size or of great height. It did not rise above the ground floor, and the large drawing-room occupied the space above it. The latter



*A PORTION OF THE DRAWING-ROOM.*

the doorway was on one side, being entered from a platform which occupied the space in front of the large hall window. Such is the plan at Chasleton in Oxfordshire, at Stanton in Gloucestershire, at Whitton in Salop, as well as at Dorfold

room at Dorfold retains its original character and fittings. Its barrel ceiling is enriched with plaster pendants and its panels contain devices among which the rose of England, the thistle of Scotland and the fleur-de-lys of



*THE GREAT DRAWING-ROOM.*



France are oft repeated. Below this is a plaster frieze coming down to the cornice of the elaborate wainscoting whose geometric panels are divided into sections by pilasters and surmounted by a

secondary mantel-piece for the original chimney arch is one of the few alterations which have been made in this room since its builder's time; but the hall below it was made into a dining-room



IN KING JAMES'S ROOM.

strapwork frieze. The doorways are pedimented, and the heavy entablature of the chimney-piece, breaking the plaster frieze, carries a strapwork achievement. The substitution of a small

and entirely refitted after the Wilbraham *régime* had ended in the eighteenth century, and the portrait of Ralph Wilbraham over the fireplace, with its inscription of "hujusce domus conditor

1616," is the only reminder of the Jacobean origin of this room. But, on the whole, the eighteenth century dealt mildly and respectfully with the work of its predecessor; there was no sashing or plastering or parapeting of the old structure, and the new wing to the east was kept low and inconspicuous. When Ormerod speaks of a "lofty pile," he refers to the mental impression rather than to the mathematical measurement, for the house is by no means of unusual height. On the north or entrance side, the raised basement below and the gable lights above give with the two main storeys four tiers of windows. A sense

balustrading. A cobbled circular way gives space for grass plats between it and the ranges of outbuildings, in front of which stand stately clipped yews. A pleasant touch of irregularity is given by the huge pear tree at the north-east corner. At blossoming-time it is like an avalanche of snow, contrasting well with the sombre, mellow colouring of the buildings. The walling is of red brick with a certain amount of burnt-end patterning, but the coigns, mullions, gable mouldings and roof balustrading are of dressed stone. Though a wholly undefended house, a slight reminder of the disturbed times



*DOORWAY AND PANNELLING OF THE KING'S ROOM.*

of considerable height is thus produced, which the widespread but low altitude of the flanking buildings intensifies very cleverly. All the grouping and proportions of the house and its outliers forming three sides of the forecourt are admirable. The jutting-out pavilions and the recessed centres of the outbuildings, with the many shaped and finialled gables thus obtained, afford rich variety of outline and light and shade, and add to the dignity of the house itself. The present arrangement of the forecourt is very good, and has replaced an oval lawn introduced in the eighteenth century. The open north side, between the flanking pavilions, is filled in with open

which had been and which, with the Civil War, were to return is given by the numerous glazed roundels which command the porch steps and doorway. They pierce the sides of the wings on each of three floors. They appear on the upper floor of the porch and oriel projections. They look up to the entrance from the northern pavilions of the forecourt. We can imagine short-muzzled guns thrust out of them when an armed band should batter the door; but the great unprotected windows neutralise this suspicion of strength, and Dorfold was more than once occupied without resistance in 1643 and 1644. Although the year 1616 is set down as that of



the building of Dorfold, it probably represents the date of its inception and not of its completion. Indeed, the date on the mantel-piece in the King's Room is 1621, as the illustration shows. With it are the initials "I.R." and the arms and supporters

It cannot have been ready for his reception when he visited Nantwich in 1617, and he was entertained at Townsend House by Ralph Wilbraham's nephew, Thomas, in whose journal we read that the King "lay one night at my howse." Ralph



*THE LIBRARY.*

of James. The plaster frieze and the wainscoting with porch doorway in this room are excellent in design, and the cool grey colour, the rich feathering and the mellow waxing of the oak are the perfection of what old oak panelling should be. But King James never occupied the room.

Wilbraham was succeeded by his son Roger in 1628, and during the Civil War he inclined to the Parliamentary side, of which the Nantwich citizens were strong supporters. In 1644 they were called upon to suffer a regular siege, Lord Byron being in command of a very considerable

Royalist army. The contemporary diary of a Nantwich citizen tells us that "Upon Tuesday the second of January They entred into Derfold howse w<sup>th</sup>out resistance; soe that those in the Toune weire enforced to tende the Wales bothe daye & Night. But Acton Churchie was kepte w<sup>th</sup> a reasonable force by *Captn Sadler* sente furthe of Toune who did defend ytt very manfullie agaynst many assaults & Cannon shotts made by the Kinges ptie. from the Churchie-the p<sup>liam</sup> ptie Killed the Canoneire & twoe more of them; And alsoe the widowe Parson dwellinge neere the Churchie & fyve of them in hir howse weire alsoe slayne w<sup>th</sup> shott from the Churchie." It was an uncomfortable moment hereabouts, and Townsend House had a narrow escape, for on January 12th "at 11 p.m. the enemy planted a great piece of ordnance near Darfold House and shot into the town many red hot balls one of which lighted into a rick of kyds in Mr. Wilbraham's backyard which made a terrible fire." The women rushed to the rescue with their water-pots, while their men still manned the walls, and the fire was quenched. A fortnight later, Fairfax and Brereton marched up, defeated Lord Byron and raised the siege. The Royalists who held Dorfold attempted no defence, but called for quarter, which was granted. The house escaped with small damage, and eventually Roger

Wilbraham returned to it and lived on to see the Restoration, serving as sheriff of his county in 1667. His male line continued for a century more, but before the end of this period Dorfold was no longer theirs, as it had been sold in 1754 by the then Roger Wilbraham to James Tomkinson. He was of Bostock, near Middlewich, but he established himself as a lawyer at Nantwich, and acquired influence and fortune. He lived for forty years after his purchase of Dorfold, which retains many marks of his occupation, though his great wealth is attributed to his parsimonious habits. His building of the sash-windowed eastern wing and his alterations of the hall have already been alluded to, and the illustration of the library shows that in the rooms he most used he preferred the style of his own day, and decorations in the manner of the school that was headed by the brothers Adam. He was a man of taste and culture. He employed Gainsborough to paint his family, while the many good pictures and pieces of furniture in the house show that he, as well as those who came before and after him, fully appreciated Ralph Wilbraham's fine house, and accorded it the treatment and the fittings which it deserved. His great-grand-daughter carried the property to a brother of Lord Tollemache in 1844, and their son is the present owner.



A SECTION OF THE STAIRCASE.





# GILLING CASTLE, YORKSHIRE.

THE North Riding of Yorkshire is possessed of two parishes called Gilling; but that which now concerns us spreads its 2,000 acres over a little section of the fine hill and dale land which is watered by the river Rye and its tributaries. Ryedale was found at an early date to be a district worth settling in for amenity and for profit. Here were the abbeys of Rievaulx and Byland and the castles of Helmsley and Slingsby, while later arose the stately seats of Duncombe and Hovingham. Gilling church and village nestle by a brook's side in a cup at the foot of woody steep on a spur of which the castle stands. The lordship of Gilling was held of old, with much else hereabouts and elsewhere, by the great house of Mowbray under the Crown. But under the Mowbrays, in return for feudal service, it was held, at least as early as the thirteenth century,

by a family whose blood continued in possession until a few years ago. The Ettons took their name from a village near Beverley. There were Ettons of Etton in Henry I.'s time, and not long after that their connection with Gilling seems traceable. But it is not till 1284 that we get the distinct record that "In Gilling there are two and a-half carucates of land to be taxed of the fee of Mowbray which Yvo de Etton holds of Roger de Mowbray." This Ivo was certainly exercising rights as lord of Gilling in 1290. He became Sir Ivo and lived till 1315, when he left a son, Thomas, to succeed him, and a daughter, Elizabeth, who married Thomas Fairfax of Walton, and whose descendant, 170 years later, successfully claimed the Gilling estate in right of this ancestress and of a somewhat later settlement. One Nicholas Fairfax, a vintner of York who was fined 20s. for selling wine contrary to



*WESTERN FRONT AND WINGS.*



the assize in the seventh year of the first Richard's reign, is the first of this family that we meet and is the ancestor of the various branches that spread themselves over Yorkshire, obtained two peerages, played a considerable part in English affairs in the sixteenth and seventeenth centuries and produced the famous Parliamentary general. Nicholas's son settled at Walton, ten miles west of York, and his descendant married Elizabeth de Etton. Fifth in descent from him was the owner of Walton who obtained Gilling also, and soon after that accretion of property he appears in the long list of Knights of the Bath who were created when the little boy of four years old who was to be Henry VIII. was made Duke of York. Not much of the castle which thus came to Sir Thomas by inheritance remains visible, and yet enough for us to make some conjectural reconstruction. The illustrations show that the west front is a complete piece of early eighteenth century work. But if we look at the south and east elevations, despite Elizabethan mullions and Georgian sashes, traces of Gothic creep out. The large three-light window, which appears near the ground in the view of these sides, however, is one of a set quite recently added to give necessary light to the kitchens and other offices. But next to it, in the corner, may be seen a little trefoil-headed window of late fourteenth century type which is quite original, and of which several similar survive. And if we pass within, we find that the whole of this floor, which, though a basement, is almost entirely above ground, retains the characteristics given to it by its mediæval builder, while portions of the walling above it are likewise original, and in one place the jambs of a large window and the spring of its arch, high up in the wall, prove that on the upper floors were fine and well-lighted halls. The ground plan is that of an exceptionally large and nearly square building without any projections, after the manner of the Northern peel-tower. Of such, an exterior measurement of some 40ft. by 50ft. was a large size, but the great Gilling tower measures 80ft. by 72ft., which is larger than the late Norman keep at Rochester. The lower storey was entered by arched doorways in the centre of the east and west sides. They remain, and the eighteenth century blocking up having been removed, they are again in use. They are 5ft. in width, and that to the east has shields bearing the Etton arms on the arch moulding, beyond which are the portcullis grooves. The two doorways are connected by a vaulted passage, on each side of which are three vaulted chambers all much of the same size, those to the south being rather larger and fitted with chimneys and garde-robres, the latter being, like the staircases, contrived within the width of the walls, the total thickness of which is between 8ft. and 9ft. This division into six chambers no doubt had its counterpart above, though some of the party walls might be omitted to allow of

one or two larger rooms. Despite much later rebuilding of the upper portion of the walls, the outer size, and probably the outer height, were the same as to-day. But more than this—in face of the great structural alterations made in the sixteenth and eighteenth centuries—cannot be said with certainty. The disposition found in other large, late Plantagenet houses of this "tower" type—such as Tattershall in Lincolnshire—would probably hold good for Gilling. Seated at Gilling as well as at Walton, and owning some half-dozen manors besides, Sir Thomas Fairfax was a man of local importance and good means; but all this his grandson, Sir Nicholas, was within an ace of losing when, with the vast majority of his fellow-Yorkshiremen, he showed his resentment at Henry VIII.'s anti-papal and anti-monastic policy by taking up arms in 1536. Unlike some of his friends, he drew back in time to save his neck, and when many Northern knights and squires rose on behalf of Mary of Scotland in 1569, Sir Nicholas stayed at home, and only cadets of his house joined the disaffected. Soon after, he made a will desiring his executors "to raise a conveniente tombe, accordinge to my degree, of the valewe of xxx or xl. li., to be sett over my bodye at Gillinge." In Gilling church he was accordingly laid in 1571, and the "conveniente tombe" still stands and represents him lying in armour, his head resting on his helm and his feet on a lion, with a wife on either side—which shows that much sculpturing could be done for £40 under the Virgin Queen. If his son and successor, Sir William, performed no public act which we need mention, his home actions concern us much, for it is to him we owe that treasure of Elizabethan interiors, the "Great Chamber," or present dining-room of Gilling Castle. There is nothing more complete in original design and workmanship and in present preservation. Three full-page illustrations are given to it, but there might well have been a dozen. It occupies, on the main floor, above the Gothic basement, the southern portion of the east side, on to which a stair turret had already been grafted. Sir William took down the whole wall on this half of the east side above the basement and gained width for his room and for that above by building it up anew of only half the old thickness. He also threw out a double-storeyed bay and inserted other windows between the bay and the stair turret. To the south he left the old wall, but pierced it with other great mullioned and transomed windows, of which the upper one was afterwards replaced by a sash. By also altering or removing interior walls he obtained a space of 40ft. by 22ft. on each floor. The upper room retains the old plaster-work on the ceiling of its bay window, but its Elizabethan character has, in every other respect, been superseded by eighteenth century work. The lower room, however, must, even in that age which so much preferred its own style, have appeared so unusually fine that it was left untouched when all else was



THE SOUTH AND EAST ELEVATION.





WEST SIDE OF THE GREAT CHAMBER.



FAIRFAX HERALDRY IN BAY WINDOW OF THE GREAT CHAMBER.



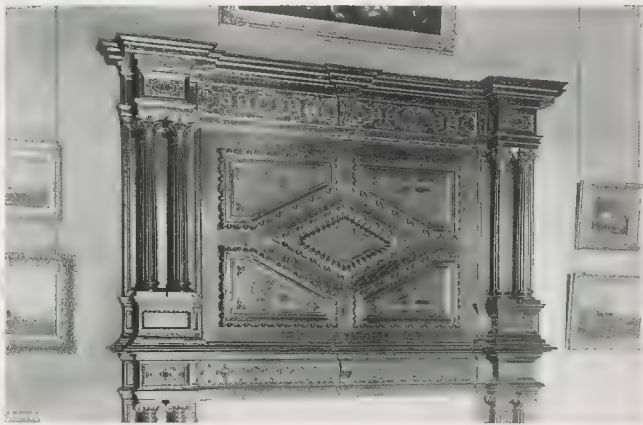
modified. Features in four materials combine to make the "Great Chamber" a complete work of decorative art. Above the oak wainscoting and mantel-piece runs the frieze of painted heraldic work, and above this again is the plaster-work of cornice and ceiling. Lastly, the finishing touch is given by the unrivalled display of painted glass in the three great windows. On each of these points a few words must be said, though the pictures give a very comprehensive idea of the whole thing. The wainscoting is nearly 12 ft. high. Below its cornice runs a frieze of strapwork carving partly gilt. Each section of strapwork carving is divided by a piece of that split baluster form of decoration which belongs to the Jacobean rather than to the Elizabethan period. The frieze divisions correspond in width with the panels below, of which there is a treble tier. The main stiles are of great substance and admit of a deep egg-and-tongue moulding. Within this, the great panel is divided up by narrower,

lighter stiles, forming four triangular corner panels and one of lozenge shape in the centre. The whole design is much the same as that of the lower part of the screen at Trinity College, Cambridge, only there the central panel is square. On the other hand, at

Burton Agnes, which lies east of Gilling, we find the lozenge arrangement. In neither of these cases, however, is there the added richness of inlay that there is at Gilling. The lozenges have interlaced geometric devices, while the angle panels have each a floral sprig. Thomas Gill—who published a history of this neighbourhood in 1852—describes these panels as "all inlaid with flowers, frets and other patterns so delicate and so varied as to confirm in a sort the tradition that they were designed and perhaps even executed by the ladies of the family and their hand-maidens." Elizabethan dames were tireless with their needle, but it is more than improbable that they would undertake so masculine a handicraft as inlaying. The monumental proportions of the three-storeyed mantel-piece whose pediment reaches the ceiling appear in the view of the west side of the room. Its largest panel contains a highly-coloured heraldic achievement of the Fairfax shield and crest and the goat

supporters. Below it the four ladies who are said to have had a hand in the designing of the room exhibit their husbands' arms impaling the Fairfax lion. The topmost panel contains the Royal arms with Queen Elizabeth's supporters. Their presence, taken with a date in the painted glass, make it quite clear that the Gilling panelling is a score of years earlier than the Trinity College screen and much other woodwork to which it is very closely allied. The arms of the Virgin Queen, high aloft on the mantel-piece, are in a line with those of 443 of her Yorkshire gentry. The frieze is painted on boards and the label below each tree is inscribed with the name of one of the Wapentakes into which the county is divided, and the tree above is hung with the shields of those dwellers in the district whom the heralds' visitation of 1584 recognised as entitled to coat armour. Such, at least, is the general character, but we must note the warning of Mr. John Bilson (whose admirable paper on Gilling

Castle is freely used here) that "the arms in the frieze as now painted are even less authentic than Elizabethan heraldry generally is from the fact that errors and alterations have been made in repainting." The frieze, though essentially original, has



A SURVIVAL FROM SIR WILLIAM'S TIME.

at one time or another been a good deal touched up. Below the trees, animals as English as the fox and otter, as exotic as the elephant and camel, and as mythical as the griffin and cockatrice, disport themselves amid herbage and flowering bush. But the frieze space was too extended. The Wapentakes came to an end and a dozen feet in the north-east corner remained bare. How this was filled the illustration clearly shows. Three ladies and three gentlemen, in late sixteenth century costume, sit out of doors on benches backed by a trellis-work of rose-bearing briars and grape-laden vines. All are busy with viol or lute, and their music-books lie by their side. Of the ceiling we need only say that it is of the fan and pendant type with heraldic beasts in the panels. It may be compared with a similar one still at Sizergh Castle, a copy of which is in the Victoria and Albert Museum over the original panelling from that castle, the inlay of which is much simpler, but of the same geometric character as



*EAST SIDE OF THE GREAT CHAMBER.*



that in the lozenge panels at Gilling. An illustration gives the richly-filled panels of the ceiling of the bay and the "Fairfax" window. The lower tier of lights of this window is now of plain glass, but the upper two still display the heraldry and genealogy of the Fairfax family. The south window, however, is the richest and best preserved, as every light has painted glass, and in it we find a clue to the origin and date. Mr. Bilson tells us: "One of the quarries in the last light of the south window is signed by the artist, Bœrnard Dininckhoff, with

the date 1585, and what is probably a little portrait of himself over the signature. From the character of the work it is clear that the whole of the glass in this window and in the bay window (except the inserted work in the latter) must be attributed to Bernard Dininckhoff and his assistants. His name seems to indicate that he was a German, and this supposition is confirmed by the character of the drawing of some of the heraldry and ornament. He probably came to England specially to execute these windows, for no mention of him has hitherto been found elsewhere." The



WEST END OF THE GALLERY.



THE EAST END OF THE GALLERY.

eye is attracted by the delicate richness of the strapwork and scroll designs which surround each shield and inscription, and the patterning of the glazing of white glass which frames the coloured portions. But it is, of course, the colouring itself which gives the charm to the whole effect. In the ornamentation, yellows and greens predominate, but richness is given by the clever and sufficient introduction of red, blue and violet. Although it has been thought better to picture the window which gives the history of the owners of the house, yet the south window is, as has been

already said, the most beautiful, interesting and complete. It contains the heraldry of the Stapletons, Sir William's second wife having been Jane Stapleton, daughter and heir of Brian Stapleton of Carlton in Yorkshire. She was a girl of about sixteen when Sir William married her in his middle age, and their only son, Thomas, was born in 1574. He was, therefore, only a boy of eleven when Dininckhoff signed his completed work. As the third window is devoted to the heraldry of the Constables of Burton Constable, whose connection with the Fairfaxes dates only from 1594,



when Thomas Fairfax, then entering manhood, married Catherine Constable, it is clear that this example of painted glass must date nine or ten years later than the rest, and is probably by another hand. The treatment, however, is similar, though larger in scale and less delicate in design. When Gilling passed into the hands of its present owner in 1904, the leading of these windows (which seems to have been renewed wholly or partly in the eighteenth century) was perishing and the glass considerably broken and occasionally missing. Mr. Hunter insisted on the whole of the releading and repairs being done on the spot. The firm that was considered the best for the purpose declined the task under such conditions. They were, however, accepted by another firm, and the result is entirely satisfactory. The admirable care with which broken fragments of old glass have been pieced together and set in lead deserves all praise.

The remarkable character of the surviving Elizabethan work at Gilling is excuse for lingering among it so long; but little space is now left in which to describe the later history of the house. Except for the basement and the "Great Chamber," Gilling became 200 years ago and has ever since remained a fine house after the manner of Sir John Vanbrugh. Both here and at



IN MRS. HUNTER'S ROOM.



IN THE WHITE ANTE-ROOM.

neighbouring Duncombe, Wakefield, to whom reference will be found in the Introduction, was his understudy. As regards the outside, the pictures show that only to the west front was any large measure of architectural character given. On the other sides rubble walling, uncompromisingly plain, and mostly of old date, was built or retained, and rows of sash windows were set in it. But the west front is of fine ashlar, with centre block and side wings, cornices and string-courses, rusticated architraves and pedimented doorways. A double flight of steps brings us to the central hall, of great height, with plaster panels and floral swags, niches for statues and great fluted pilasters of the Corinthian order flanking the arched doorways. The ceiling, on the other hand, is of that plain vaulted kind which we find at Oulton and other houses where Vanbrugh's hand is seen. To the right of the hall, the ante-room between it and the gallery has a fine oak mantel-piece of the Elizabethan age, with inlay and strapwork carving partly gilt, which proves that Sir William did not limit his decorative efforts to the "Great Chamber," though how much of such work Wakefield swept away we cannot tell. The gallery, a tripartite room 90 ft. long, is a good example of his style. The elaborate work of the panelling, overmantels and dividing colonnades is all of wood, most sharply and crisply carved, and the ceiling is good of the English Louis XV. type. But Wakefield was no master of form and proportion. We must suppose that he put his

gallery largely into an old building and so was limited in height by existing floors. To give dignity to a room of such length he made his dividing columns high and topped them with a deep entablature. But then he had very little room left for his central arches, which are mere depressed segments, instead of complete semi-circles as they should have been, and the effect is by no means agreeable, but mars the full effect of an otherwise well-considered scheme. Nor did the nineteenth century improve matters here. The complete and satisfying original decorative design was considered insufficient, and highly-coloured patternings (luckily now much faded) were painted on every flat surface that could be found by Crace in 1846. At about the same period Sir Charles Barry was, by similar treatment, destroying all the spirit of reserve and delicacy which must have distinguished Robert Adam's decorations at Harewood as he designed and left them, and the dining-room at Clumber suffered in the same manner. Although the gallery and hall are the most sumptuous and rich of the rooms at Gilling which we owe to Vanbrugh and Wakefield, there are others in the house which, though they may be simpler, are equally, if not even more, successful. Such is the charming little white ante-room (white once more, though Mr. Hunter found it grained oak), with its dignified panelling and

cornices and the highly-finished mantel-piece which is illustrated. Within the limits of the old square castle and next to the "Great Chamber," but looking north, are three bedrooms of much character. The extreme delicacy of the carving of the overmantel and cornice of the centre one of the three—now occupied by the lady of the house—will be apparent by a glance at the accompanying picture, and will serve as a type for the rest. The overdoors in the room are equally fine in their workmanship, and bear the same monogram "C.F." highly entwined and boldly undercut. The Fairfaxes had been ennobled in 1628, and the house, thus enlarged and enriched by one of the several viscounts whose name was Charles, continued in the male senior line of the Fairfaxes until the death of the ninth Viscount in 1772. It then passed into the female line, and was more than once bought and sold. Six years ago it came into the hands of Mr. W. S. Hunter, whose careful and conservative, yet adequate and thorough, treatment of the additions and renovations under the scholarly advice of Mr. Brierley, York's very able and tasteful architect, has fully preserved the archæology and historic character of this place of long and varied inhabitation, and yet given it that disposition and convenience, that charm and finish, which make it an entirely enjoyable place of residence.



NORTH WING OF THE CASTLE.





# KIRKLEES PARK, YORKSHIRE.

KIRKLEES is a place, once remote, lonely and in the wilds, which modern industrial development has environed with a teeming population and with the most recent forms of dwellings and workshops. A complete ring of great manufacturing towns girds it round. Its bracken-clad, upland park, its lines of hanging woods, its stretches of agricultural land are, as it were, an old-world oasis in the midst of a new-made desert of bricks and mortar. This complex condition, this mixed savour of antiquity and modernity, of feudal aloofness and commercial activity, is well reflected in the varied interests and occupations of the present owner of Kirklees. Sir George Armytage holds it in direct male descent from its Elizabethan possessor. Yorkshire's past history is at his fingers' ends. Yet he also belongs to his own age and is a leader in the Yorkshire of to-day. The founder of the Harleian Society and the editor of several of its volumes

holds a high antiquarian reputation. The chairman of the Lancashire and Yorkshire Railway gives way to none for business energy and acumen. But though Kirklees in the present offers many points of interest, it is Kirklees in the past that is the present theme. We must therefore dismiss from our minds the West Riding as we now know it, and picture this district, not as a busy hive of industry, but as a wild moorland whose sheltered nooks alone were inhabited and tilled. Here, in a dell down which danced a brook on its way to join the Calder River in the open valley below, Reiner le Fleming, lord of the manor of Wath-upon-Deerne, granted to God and St. Mary and the nuns of "Kuthales" the place where they dwelt. This foundation charter is without date, but circumstantial evidence places it in the reign of Henry II. The year 1155 has, indeed, been assigned for the founding of this little priory of Cistercian nuns, in which case it had existed nigh



*NORTH FRONT.*



upon a century when the traditional event took place there which gave it and its prioress some notoriety in story and ballad. In 1247 Robin Hood, after a successful career of two-and-twenty years "in grene wode"—that is, in the Sherwood Forest region, which stretched north beyond Nottinghamshire into the Kirklees district of South-West Yorkshire—feeling "distempered with cold and age," sought out the prioress of Kirklees as being not only a relative but also a woman "very skilful in physic and surgery." He placed himself in her hands, relying on the tie of blood to gain her sympathy and assistance. It was a mistaken confidence. She saw in him not the kinsman, but the enemy of one Sir Roger de Doncaster "with whom she was very familiar." She gave him the hospitality of the guest-house at her gates and exercised on

of 660yds., which is no greater than was often achieved by archers of old, is the railed in space which has ever been known as Robin Hood's grave.

Of history supported by original written record the priory has little. After the Dissolution the site was granted in 1544 to John Tasburgh and Nicholas Savile, while some of the property passed to William Ramsden, including three cottages in Huddersfield "in the tenure of John Armytage." The Saviles were a noted family in the neighbourhood, and much of the Kirklees estates was now acquired by various of its members, among whom Robert Pilkington and Alice Savile his wife were in possession of the priory in the early days of Queen Elizabeth, and may have resided there. But in 1565 they



THE STABLES

him her skill in surgery, but she opened a vein and left him there to bleed to death. A room in the present gatehouse, which, as we shall see, is of much later date, has always been pointed out as the scene of this none too probable tragedy. Lying here, helpless and dying, he is described as seizing his horn and blowing "weak blasts three." Little John, who was never far off, heard them :

I fear my master is near dead  
He blows so wearily,

cried he, and forthwith broke bar and lock, and finding Robin Hood in hopeless case proposed to burn down the place by way of vengeance. This the outlaw forbade, and only asked that he should once more draw his bow and where the arrow fell there his body should rest. Some way up the park from the gatehouse, at a distance

conveyed "the mansion house or manor of Kyrklees," with the appurtenances thereof, which included all the late priory estate at Kirklees, to John Armytage of Farnley Tyas. Farnley is near Huddersfield, where John Armytage was, as we have just seen, in occupation of property belonging to the priory before the Dissolution. A Norroy King of Arms in Charles I.'s time started the Armytage pedigree under Stephen. No doubt they were an old family settled in South-West Yorkshire at an early date, but the Elizabethan purchaser of Kirklees was of those sturdy, downy men of the North who, by prudence and thrift, founded families rather than merely carried them on, and other properties besides Kirklees passed from Saviles to Armytages ere the sixteenth century closed.



JACOBAN II OODII OKK.



The only visible part of the monastic buildings that survives is the timber portion of the existing gatehouse. The nuns, whose total revenues, temporal and spiritual, amounted to only £29, are not likely to have carried out improvements and enlargements under the Tudor Henries as the richer houses could do easily. The first absentee lay owners would not be anxious to spend money on the repair of superannuated buildings. So that when John Armytage came into possession with a view of permanent occupation he probably found structures not merely antiquated and inconvenient, but also ruinous. They might offer material for new building, but little more. Of his first domicile on the priory site nothing remains. It is clear that the present house, on the higher land, was begun at an early date of the Armytage ownership, and, if not by John Armytage of Farnley Tyas, at least by his son. But the gatehouse and the farm buildings near by remained on their ancient foundations with

repaired with extreme care, and the original woodwork has been preserved except where its decay endangered the fabric. It may well date from the fifteenth century. The only carved portion is the great oak beam above the window



*JACOBEOAN WORK IN THE DINING-ROOM.*

on the west side. It represents a hare-hunt-four hounds and two hares about a simple waved scroll. The feeling is archaic, such as we might expect of country craftsmanship in the late mediæval period. Of the stone portion of this building nothing seems earlier than the time of Elizabeth, the square heads and plain chamfered

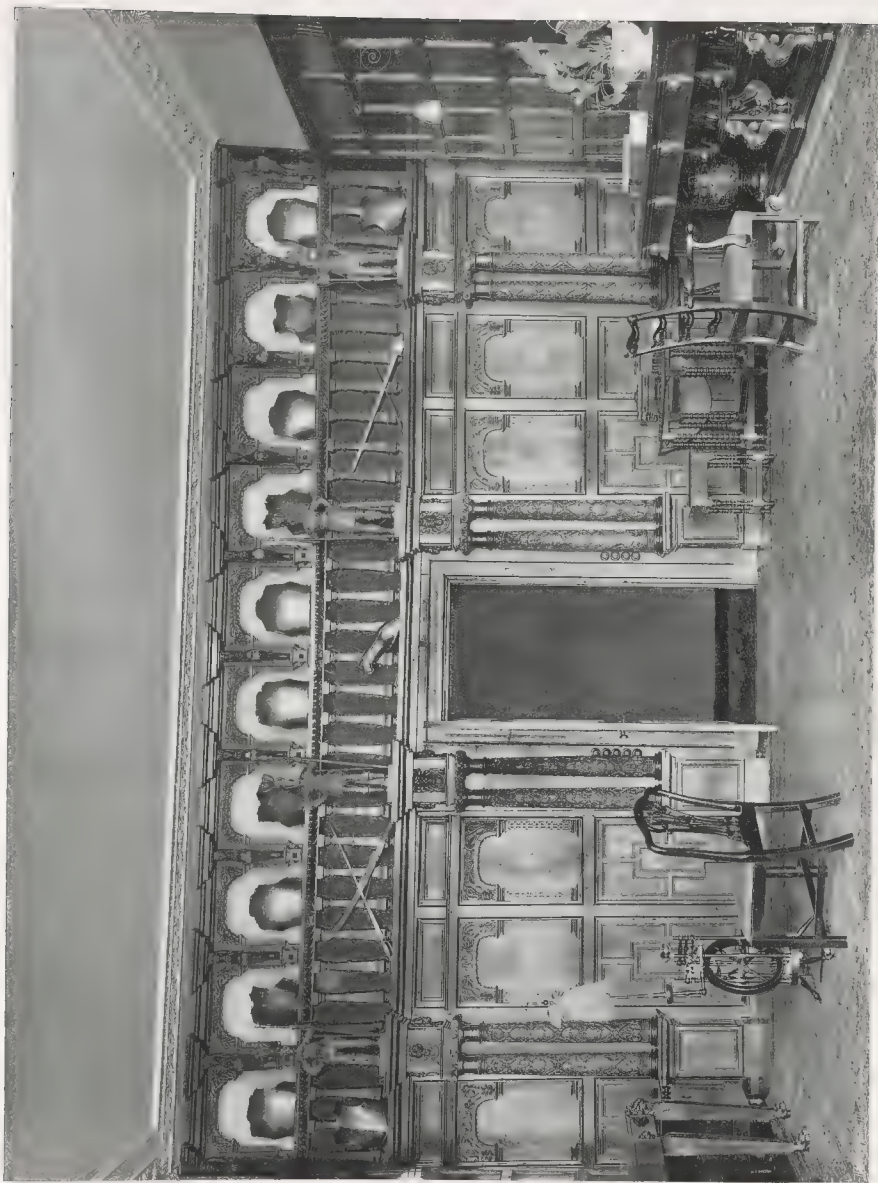
mullions of the windows having lost all trace of Gothic feeling. Yet the room looking out to the south, though altered and recased, may be the successor, on the same spot, of Robin Hood's traditional death chamber. The same may be said of the farm. The buildings are of stone and exhibit no Gothic features. But the two main sheds are still known—now, as at the time of the old survey—as the ox barn and the cow barn, and



*ADAM'S WORK IN THE DINING-ROOM.*

the interior of the northern one shows heavy oak timber framing of roof and walls, a remnant, no doubt, of an earlier age. Ascending the little glen through which flows the "Nun's brook" the north front of the house is approached. It

repaired with extreme care, and the original woodwork has been preserved except where its decay endangered the fabric. It may well date from the fifteenth century. The only carved portion is the great oak beam above the window



THE JACOBEAN SCREEN IN THE DINING-ROOM.



retains the E shape, the roof finials and the porch pilasters of the Jacobean age; but the ample mullioned windows, which must have given it cousinship with Howsham Hall in the East Riding, were replaced by sashes in the eighteenth century, though their wide extent and proportions are traceable by an examination of the altered stonework of the walling. The stone supports of a seat beneath a window on the extreme left of the picture of this front show by their Jacobean section that they are survivors of this wreckage. To the south lie kitchens and offices. This use saved some of the old windows. Mullions might survive here without offending eighteenth century susceptibilities. The west wing of this front, where

well have been those of the hall of the house which first stood here and to which the Jacobean north front was added, about 1610, by the grandson of John Armytage, because—says tradition—he would not turn his back on his parish church of Hartshead, which stands on the opposite hill. He was a Royalist who weathered the civil wars, in which his son took an eager part. Francis Armytage was so active a supporter of his King that when the clash of arms was imminent in 1641 he was made a baronet in the lifetime of his father, whom he predeceased three weeks before Marston Moor was fought. A portrait of this dark-haired young Cavalier hangs in the dining-room at Kirklees and appears in the illustration of it

over the carved side table. It is not, however, the original by Lely, but a copy. Sir Francis's male line and his baronetcy expired in George II.'s time, and many movables were dispersed when a cousin came into the estates in 1737 and became Sir Samuel by a re-creation of the baronetcy in his favour. His elder son, Sir John, whose portrait by Reynolds hangs on the stair, did not long enjoy the titles and estates, having fallen in one of the disastrous expeditions to the Coast of France during the wars of this period. As far as the subsequent prosperity of the family was concerned this was no misfortune, for the younger brother, George, who had been in the same expedition, now succeeded at the age of twenty-four as third baronet of the second creation, and proved an able administrator of the estates. His bureau still stands in the library. In his time one of the drawers was labelled "mortgages," but when, after his death, it was opened its contents consisted of a slip of paper on which appeared the word *none*. He married the heiress of Godfrey Wentworth of Woolley, and throughout his career he acted in accordance with the maxim which he set at the head of a new cash book in 1771: "Take care always to form your establishment so much within your income as to leave a sufficient fund for unexpected contingencies and a prudent liberality. There is hardly a year in any man's life in which a small sum of ready money may not

be employed to great advantage." We, with our present views, may doubt whether Sir George did always lay out his spare means to advantage, since, but for them, we might still have had a complete Jacobean house at Kirklees, instead of



THE STAIRCASE.

it faces into the court, shows tall mullioned windows which, like those on the ground floor opposite and like those of the gatehouse and farm buildings, have an Early Elizabethan section. Now they light the great kitchen, but may

one of which the original character has been almost entirely cloaked by an eighteenth century veil. There is not a room which he did not treat in the taste of the day. The day was that when Robert Adam was filling Harewood House, which lies twenty miles north of Kirklees, with coldly classical but exquisitely finished decorations. The work at Kirklees is far simpler, but there is the same scholarly designing and skilful craftsmanship. The dining-room mantel-piece is a fine

example of sculptured and inlaid ornament in marble, and its steel grate and steel fender of the same period and cognate design give a great sense of dignified completeness. The same may be said of an example in wood in one of the bedrooms. The frieze of urns, alternating with Greek honeysuckle, is repeated in perforated and etched steel in a fender. At Kirklees

we find frequent instances of this combined simplicity and good taste. The staircase, with its side and central flights, is very graceful in its lines. The illustration shows this well, and also the portrait of one of the third baronet's daughters by that now much-sought-after artist-parson, Peters. He painted two other daughters and also their father and mother, and all are hung on the walls of the staircase hall. It is somewhat singular that in the carefully-kept cash books there is so little reference to the general alterations which were going on in and about the house. In 1777 six guineas are paid to "Mr. Lindley for plans for the new room," and in 1781 £37 6s. is paid to Mr. Bertram "for carving in the great room." Both these items probably refer to the present drawing-room, which occupies the eastern half of the north side over the dining-room. An item of £41, however, for a marble mantel is very likely the one already alluded to. These three entries almost complete the list of references to this large department of expenditure. It is with personal rather than with what may have been set down as estate expenses that the cash book deals, such entries as "Attended by two physicians : 92/." being not infrequent, for the third baronet was as careful of his health as of his property. The sum of £8 10s. is not much to have paid for a Rembrandt, and if the item of £2 10s. for a Worcester vase purchased there on the way home from Bath in 1764 refers to the admirable specimen on the drawing-room mantel-piece, he got a bargain. He died in the winter of 1783, and in the following summer

his son married, and it is his letter ordering his steward to see to the completion of work ere he brings his bride home that is our reason for believing that his father was mainly responsible for the transformation of Kirklees from a Jacobean to an Adam house, though he died before entirely carrying out his plans. These were sufficiently complete to satisfy his descendants until the nineteenth century closed. In 1899 the present Sir George Armytage succeeded as sixth baronet,



IN A BEDROOM

and a good deal has since been done. The low and mean eighteenth century wing to the north front has been raised and enlarged most successfully by him. His great-grandfather had completely obliterated the Jacobean character of the dining-room, but two of the illustrations show that it has to a large extent been put back in its original state. Its screen is the finest decorative feature of the house. It belongs to a time when a hall was still habitually entered from a porch behind screens, but when it had ceased to be the one large and important room and was only of one-storey height. Yet such height occasionally admitted of a gallery over the entry, and this is found at Kirklees as at Woollas Hall in Worcestershire. This was a displeasing arrangement to the eighteenth century mind, and the third baronet removed the gallery and used the space for a coved plaster ceiling to the entry, which now led from the porch to his new staircase hall. Nor could he do with the front of the screen in his classic dining-room. Yet he seems to have had some feeling of respect for it, for he neither destroyed nor removed it, but put a lath-and-plaster partition in front of it. So careful was he to do it no injury that its projecting cornice below the balustrading was not sawn off, but tilted back to admit of the new partition. Thus, after being in hiding for over a century, it was accidentally found by the present owner and needed very slight repair. It is a rich example of choice craftsmanship. Its period is clearly that of the closing years of Elizabeth or the early ones of



James. It was therefore probably made for its present place by the builder of the north front and not removed from an earlier house, as has been surmised. The proportions are good, the carving crisp and skilful and the inlaying refined and well executed. By its side may be seen a massive and elaborate table that has a close resemblance to the screen. The curved caryatides of its central legs are fellows with those that break the arcading of the gallery front, and the character of the inlay is the same. So also is that on the overmantel, which, though recently found in another part of the house, is now no doubt once again in the place for which it was made as part of a complete design of decoration and furniture. Nor is it unlikely

that the wainscoting falls into the same category, for when it was brought in here from the humbler uses to which the eighteenth century had put it, it was found to almost exactly fit the walls, taking into consideration the alteration which the sash windowing had made in these. The gallery has not been reopened, and the Adam chimney-piece and ceiling remain. The room, therefore, retains its history on its face. The fine work of the earlier Renaissance has been duly honoured without destroying every portion of its later and more classic phase. It speaks of its successive owners and their changing taste. It is, as it were, a bit of the family tree. Well may the present lord of Kirklee have an antiquarian taste. It enters into the spirit of the place.



*WEST GABLE OF THE GATEHOUSE.*

# THE OLD HALL, HEATH, YORKSHIRE.

THE village of Heath, which lies within some two miles of Wakefield in Yorkshire, has long been noted for the pleasant character of its situation and surroundings. But, like Kirkstall, it has suffered from the growth of modern industrialism around it, a development by no means desirable for venerable houses, which too often decay or disappear. The Old Hall at Heath, however, has had the good fortune to be maintained, if in some respects it has been a little altered and a little impaired. Yet it deserves to be accounted among the finest Yorkshire houses of the Elizabethan period, although of lesser size and standing than some of them. It appears to have been built by John Kaye of Dalton and Oakenshaw, who appears in the Visitation of

Yorkshire in 1564, which may serve to indicate the approximate period in which it was erected, for on a ceiling in the interior is a crest of a griffin holding a key, which was granted to Kaye by Flower, the Herald, at Wakefield in October, 1564. Above the principal entrance (which is approached by a noble flight of sixteen steps), and beneath the Royal arms of Queen Elizabeth, are the arms of John Kaye quartering those of his mother, a Dodsworth heiress. From the Kayes the house passed to the Withams of Ledston Hall, near Castleford, and the arms of William Witham are, or were, on one of the chimney-pieces. He died in 1593, bewitched, as was averred, by a woman named Mary Pannal, who was executed for her evil spells at York. He left no children to inherit his estates, which



THE ENTRANCE SIDE.



passed to his sister Mary, wife of Thomas Bolles, and she was created a baronetess in her own right. Lady Bolles is the only instance of a female receiving the honour of a baronetcy in her

such time as she was conjured into a certain deep place in the river Calder, called thenceforth "Lady Bolles's Pit." Thus it appears that the country-folk laid the ghost by drowning it!



*THE DESCENT FROM THE TERRACE.*

own right, though the rank of widow of a baronet was occasionally conferred in old times upon the mothers of grantees. There are singularly uncanny legends of this lady at The Old Hall, which she is said to have haunted, until

During this lady's possession of the house royster-  
ing scenes are said to have taken place there in  
the Civil War in 1643, it being alleged that  
Cavalier officers feasted not wisely but too well at  
Heath, and that when Sir Thomas Fairfax with



THE TERRACE WALL



3,000 men assaulted the neighbouring town of Wakefield, they were in no condition to hold out against them. Lady Bolles died at The Old Hall in May, 1662, when she was eighty-three years of age. Her descendants in the female line continued in possession until its sale to Mr. John Smyth of Heath. This gentleman appears to have made his first purchases in the neighbourhood in the year 1709, and was a justice of the peace and a man of importance in that part of the country. It is said that he spelt his name Smjth, but, if so, that form was dropped by his

successors. On the failure of heirs of his son John Smyth, Heath passed to his second son Robert. The great-grandson of the latter, born in 1748, took a prominent part in politics, was a Lord of the Admiralty and Treasurer, received a knighthood, was a Privy Councillor and married a daughter of the third Duke of Grafton. He is said to have effected various changes in The Old Hall at Heath, but finding it no longer to his mind, afterwards built the New Hall there, which still stands in the neighbourhood of the more venerable structure. It is unnecessary to follow



THE JEZEBEL CHIMNEY-PIECE.



RECESS IN THE OAK ROOM.

the fortunes of The Old Hall much further. It still remains in the possession of the same family, but has been occupied by many people, and in various ways. At one time a brother of the Duke of Norfolk lived there. At another time Mr. John Wombwell occupied the house, after his return from India, and appears to have effected a number of changes. Early in the last century it was occupied by French nuns, who had a large school there, and are said to have housed some eighty persons in the Hall and in places in

its vicinity. Several of these nuns are buried in the churchyard at Kirkthorp, where memorials of them still exist.

It is not surprising that in these changing circumstances of occupation The Old Hall should have suffered. Mr. Wombwell, who lived there towards the end of the eighteenth century, is said to have spent a large sum of money upon the place, treating it as the Armytage of the same date was treating Kirklees (page 25). He inserted sash windows, and is believed



to have put up the panelling in the drawing-room, besides making other innovations, such as dividing the banqueting-room, and hiding the Jezebel mantel-piece, which was discovered by accident in taking down a false or hollow ceiling. From internal evidence it would appear that a long gallery occupied the front of the house on the first floor, and was subsequently divided into sleeping chambers. A still greater change was made by roofing in the small quadrangle which was in the middle of the edifice, and converting it into an apartment. The Old Hall, however, had the good fortune to be occupied many years ago by Mr. Edward Green, who, being a man of architectural and antiquarian tastes, bestowed great attention on the restoration of the antique building, and in his time the Jezebel chimney-piece was brought to light. It is a very interesting example of seventeenth century work, with coupled Ionic and Corinthian columns, and a quaint carving representing the death of Jezebel. Below this panel is a frieze which should be noticed, for whereas the general form and detail of this mantel-piece are such as we may find dating from the later times of Elizabeth and the earlier years of James, the masques and festoons in this frieze have the character of Inigo Jones's work. It is, therefore, likely to have been an addition made by Lady Bolles in Charles I.'s time, and should be compared with those which Sir Francis Fane

placed at Apethorpe. The renovations carried out by Mr. Green chiefly affected the interior of the house, into which the old spirit was breathed afresh, and the venerable panelled chambers, with their quaint carvings and modelled ceilings, happily remain to attest the spirit of the age in which the house was built and adorned.

The exterior is better described by the pictures than it can be in words; but it will be observed that the spirit of castellated architecture is here engrafted upon the more domestic type of structure belonging to the age of Elizabeth or the Stewarts. Sashes have in many cases, especially on the ground floor, taken the place of the older mullioned windows, but above remain the striking embattled oriels with mullioned and transomed windows. The elevated position of the house adds to its distinction, as well as to its picturesqueness, as may be seen in the curious terraces and stairway. The main frontage of the structure has been least touched by the modern hand, and presents nearly all its old and singular features. The ancient gateway on the north-east side is particularly impressive, and groups effectively with the lines of the house itself. Here we seem to feel the influence of a still earlier time, and it would be difficult to conceive a more attractive or suggestive example of Northern domestic architecture than is disclosed in this remarkable representation.



*ANCIENT GATEWAY: NORTH-EAST ENTRANCE*

# THE CASTLE HOUSE, DEDDINGTON.

OXFORDSHIRE is rich in survivals of ancient architecture, ecclesiastical and lay, and its little towns and rural parishes are humble but worthy companions to its capital and University. Fine churches there are by the score. Thatch or stone-tiled roofs, finialled gables and mullioned windows appear plentifully in many a village street. Witney and Burford in the west, Dorchester and Ewelme in the south, Wheatley and Beckley in the east and Adderbury and Deddington in the north have their differences of size and local character, but are all alike in retaining much pleasant old-world feeling.

Deddington, quiet little place as it now seems, is no village, but an ancient market town, and its antiquity is undeniable, since Brightuinus

de Daedintun witnessed a charter when Edward the Confessor was King. Later on its manor "has a threefold division," and so "the third part of the manor of Deddington is a common description in grants or other transactions in the fourteenth century." Henry IV.'s marriage with the co-heiress of Humphrey de Bohun brought one of these sections to the Duchy of Lancaster, which still holds it. Another, which had belonged to Bicester Priory, passed through several hands at the Dissolution, and eventually fell to the lot of the Dean and Chapter of Christ Church, Oxford. The third section was the rectorial manor and came to the Dean and Chapter of Windsor. It was, however, often demised on leases sufficiently long to make it worth the tenant's while to build on the estate, which lies



*SOUTH SIDE, SHOWING THE RESTORED FRONT AND THE NEW BAY WINDOW.*



north and east of the church, and comprises the rectorial manor house, here described and illustrated, and the site of the castle. Deddington Castle is now represented by an embankment in a grass

no natural hiding place nor any castle or stronghold made by art could conceal him from the near presence of the Earl of Warwick." This Earl, whom he had nicknamed the "black dog,"



*THE STAIRCASE BUILDING*

field, and it has almost as little known history as visible substance. It is mentioned in the thirteenth century, but was not a place of much strength, for here in 1312 the Earl of Pembroke brought Piers Gaveston as being a spot "where

hated him and swore the "witch's son should feel the black dog's teeth." He and his retainers arrived by night, and while Pembroke slept conveniently, they seized Gaveston and carried him off to a summary beheading. The presence



THE TREBLE-STOREYED BAY AND THE CHURCH.



of the castle has given to the holding on which it occurs the name of the Castle Farm, and as the ancient rectorial house was inhabited by the farmer of the land, it was long known as the Castle Farm House. It lacks history as much as the castle does. Mr. Marshall, who wrote an account of the parish for the

different dates. The low south front, facing the church, is the older of the two. It was in a somewhat ruinous condition when the present holder took it in hand, and its original features are somewhat obscured by much necessary new work. The semi-circular bay of smooth white ashlar is rather too grand and conspicuous to

consort comfortably with the old walling of local rubble stone of warm brown colouring out of which it projects. The porch, too, if not an entirely new feature, is a piece of new building, but the hall window between these two projections is in its original condition and inclines one to place this portion of the house as belonging to the earlier years of Elizabeth, the windows, though square-headed, retaining some Gothic feeling in the drip stone. The other portion of the house, the "strange tower-like edifice with flat balustraded roof," as Murray's Guide Book calls it, is clearly the work of a man with larger and more sumptuous ideas, who, if he could not build a Dorfold or a Rushton, could at least put up a bit of one. As one wing of an E-shaped mansion, its proportions would have been excellent; but, standing up against the low and gabled older portion, it is a little incongruous and gaunt, though the whole effect of the grouping is picturesque and the great height is balanced by the proximity of the church and



*LOOKING OUT ON TO THE CHURCH.*

North Oxfordshire Archæological Society thirty years ago, has nothing to say about it beyond the fact of its existence, and Mr. Falkner, who wrote on Oxfordshire in 1899, merely calls it "a strange semi-castellated building." Where the "castellation" comes in we cannot imagine, and as to the "strangeness," this probably arises from the house consisting of two parts built at

accounted for by the close neighbourhood of the houses in the street, which makes space valuable. The rain-water-heads on this part of the house bear the initials T.A.M. and the date 1654. This would be late for the character of the building, unless it were something of a survival of an older style, and we incline to the belief that the rain-water-heads



*THE OLD PARLOUR MANTEL-PIECE.*



*A MANY-MULLIONED BAY.*



were an after-thought, and that the building dates from the reign of James I. In this case it would probably have been in one of its dignified, bay-windowed rooms that Charles I. slept when he "lay at Dedington" after the battle of Cropredy Bridge. It has not been necessary (as in the case of the

country sloping down east towards Cherwell's stream. The Jacobean builder did his work well, and it has endured. There is no rubble walling here, but a fine ashlar is the chief substance except for a certain amount of banding of the local ruddy yellow stone. The whole is in excellent

condition, with a most alluring look of healthy and honoured old age spread over it. Here, as throughout the interior, the renovator deserves great praise for his conservative and tasteful treatment. Crossing the threshold we are in a square hall, reticent in its oak and whitewash treatment. To the right we enter the drawing-room, which is in the Queen Anne style. A fine-patterned stuff hangs on its walls, and an old landscape is framed in the great panel over the fireplace. If we venture to criticise the outside appearance of its circular bay window, we readily admit the pleasant look and enjoyable nature of its interior effect. Hall and drawing-room are practically new, being in the old part of the house which was so lately ruinous and without feature. But, passing across the hall, the environment is of a different character. Here there still remained good original work in excellent condition, and the same good taste which enabled the right note to be struck in the new work has led to full justice being done to the old rooms. The staircase though simple is very ample, easy and



ON THE STAIRCASE.

older lower part of the house) to rebuild to any great extent the treble-storeyed portion with its fine square room on each floor, and its still higher back section, topped with a balustrade and containing the staircase. Its summit gives access to the roof, whence can be obtained a wide view over the little town and the rich undulating

dignified for the size of the house. The turning of the balusters and pendants, the mouldings of the hand-rails and strings are all first-rate, while the broad oblong shape of the newel-posts on the half-landings is unusual and interesting. There being little space between the returning stairways until the narrower top flights are reached, two

newel-posts would have looked crushed and huddled together, whereas the one broad one, made out of a solid block from the heart of an oak tree and boldly fluted, has an excellent appearance. The pairs of turned balls, however, sitting together

bay-windowed rooms. Of the lowest, known as the old parlour, two views are given, and these show how fully it retains its character. The east side is almost entirely occupied by the many-mullioned bay, which affords such abundant light that the



THE OAK STAIR.

on the top of these newel-posts, are a little dull and inadequate as finials, and it is doubtful whether they were part of the scheme of the original designer. East of the staircase, on each of the three floors, lies one of the fine square,

north window was blocked up at some period when Early Georgian panels and mouldings formed a cupboard front. The glow of light falling on to the waxed oak of panels and of furniture is well rendered in the illustration. The other view of



this room shows the well-proportioned details of the chimney-piece. Its long narrow shelf, resting on columns, is surmounted by a treble and carved arcade between fluted pilasters. The top oblong panels have flat carving, both above the chimney-piece and above the original Jacobean panelling which covers the walls from floor to ceiling, except where the somewhat later cupboards interpose. The entirely appropriate and synchronous old furniture gives a sense of satisfying completeness to this room. Above it, and above again, lie its counter-parts. The first-floor bedroom is not panelled, but has a good original chimney-piece

and adequate furniture. On the top floor we find a room rather higher than those below; its walls are panelled to the height of about 8ft., above which is a plaster frieze. The old depressed-arch stone fireplace and the good single-pilastered oak mantel-piece give finish to this large, light and airy apartment, with its fine and dominant outlook.

"The Great House," as it is termed in the Deddington Enclosure award of 1808, has been transformed from a shabby derelict into a delightful home under the sympathetic guidance of its present occupier.



UPPERMOST TREADS OF STAIRCASE.

# DEENE PARK, NORTHAMPTONSHIRE.

DEENE is a Northamptonshire parish a few miles north of Boughton, where we shall shortly find the lord and lady who had joined the two estates by their marriage. In old days it was on the edge of Rockingham Forest, and was itself of so forest-like a character that the Domesday surveyors computed that its wood was one mile long and eight furlongs broad. But as it had two forges and one mill there must have been a good deal of cultivated land and of agricultural activity. It was then the property of the monks of the Abbey of Westminster, and "the church had always held it." Tradition has made it a monkish cell—the "monk's well" is still shown—and "a grange or farm to which the abbot resorted occasionally." For the former supposition John Bridges, the old historian of the county, assures us that "there appear no just grounds." For the latter he is himself responsible, but fails to give his "just

grounds." From early Plantagenet days, certainly, the Abbey held no land in demesne at Deene. It was merely in the position of overlord, having subinfeudated the manor, reserving some feudal service which was afterwards commuted to the payment of £18 per annum. We hear of an Ivo de Dene in King John's time, and when Edward III. was King Sir Henry de Dene was lord of the manor and claimed frank-pledge, wayf, infangenthef and other privileges, on the ground of their having been enjoyed by his predecessors holding under the Abbot of Westminster. In the fifteenth century the Tyndales had succeeded to the Denes, and they in turn gave way to the Littons, of whom William, in 1518, sold Deene Manor to Sir Robert Brudenell, who, since the accession of Henry VIII., nine years before, had been a Justice of the King's Bench. His father was seated at Amersham in Buckinghamshire, and was buried in Amersham Church, where also his elder son, Drew Brudenell, was afterwards laid,



EAST AND NORTH FRONTAGES





*NORTH FRONT AND ARCHWAY INTO THE QUADRANGLE.*



*SOUTH SIDE OF QUADRANGLE.*



FROM THE SOUTH-EAST.



but Robert was a second son and had to make his own way. He was educated at Cambridge and bred to the law. In his twenty years or more of practice before he mounted the bench he probably made a large fortune, and this he increased by his first marriage. The male line of Wyvile of Staunton Wyvile in Leicestershire expired in Henry VII.'s time, and an heiress carried the manor to Thomas Entwysel, who, having no children, left it to his sister Margaret, wife to Sir Robert Brudenell. Staunton Wyvile long continued to be considered the chief estate of the family, and it was as Lord Brudenell of Staunton Wyvile that the great-grandson of the judge was called to the House of Peers by Charles I. Deene lies some miles off to the east, and was, therefore, a convenient addition to Sir Robert

judge and his son, so that "Things excerpted out of a Rolle that Mr. Brudenell of Deene shewid me" is a phrase that precedes various passages in his books. All this would make it appear that Deene was the chief seat of Thomas Brudenell, if not of his father. Yet there is no trace of their occupancy. The history of the house is largely written in the heraldry which its walls and mantel-pieces so liberally exhibit. But that takes us back, not to Sir Robert and to Sir Thomas, but to the latter's son and grandson. It is, therefore, impossible to say anything of the house as lived in by the first of the Brudenells. They may very likely have used the old habitation of the Littons, which, becoming old-fashioned, was, if not swept away, largely reconstructed in Queen Elizabeth's reign. The



IN THE QUADRANGLE.

Brudenell's acres. Soon after its acquisition, his elder son, Thomas, reaching marriageable age, took to wife a daughter of Sir William Fitzwilliam of Milton, and Deene was settled on him in 1520. Eleven years later, in the south transept of the church, he buried his father—who had been Chief Justice of the Common Pleas for the last decade of his life—under a finely-wrought altar tomb, still in excellent preservation, on which lie Sir Robert in his official robes and his two wives sculptured in alabaster. It was at Deene that John Leland stayed while travelling in those parts on the work of his Itinerary, about 1540. Thence he set out on several journeys, and while there he used his spare time in inspecting the historical and genealogical MSS. gathered together by the

somewhat mediæval position and general character of the hall with its finely-timbered roof, and the quadrangular plan of the house, make it probable that some of the former substance and arrangement were retained. But there is no purely Gothic detail remaining to make this a certainty. Everywhere, the forms and the ornament which we find are such as the Early English Renaissance builders used, combining the older native with the newer foreign style. The house stands west of the church and south of the road along which the village is set. From the road, a straight way, now blocked up, led to the north front, which wears a Jacobean look. In its midst, an archway gives access to the quadrangle. It is in the quadrangle that we find the earliest type of architecture



THE PORCH AND HALL.



yet remaining at Deene. The windows retain arch-headed lights in the lingering Gothic manner which was prevalent under Henry VIII., such as we shall see again at Apethorpe and at Rushton. The conclusion, at first sight, certainly is that here we see a building for which the Chief Justice was responsible. A closer consideration, however, makes this more than doubtful. This form of window, though so characteristic of Henry VIII. work, was not universally superseded by the square-headed light until after Elizabeth came to the throne. It was used at Dingley, and there is considerable likeness, not only in the form of the windows, but also in the shape of the parapet and in the carving of the porch, between this part of Deene and the older work at Dingley. Dingley lies but a few miles west of Deene, and therefore the same men, or at least the same local influence, may have been at work at the two houses. The sixteenth century work at Dingley was done by Edward Griffin, who was Solicitor-General to all

three of Henry VIII.'s children, and who placed 1558 as the date on his porch. On the Deene porch there is no date to help us, but there is the next best thing. In the right-hand spandrel of the door arch is the Brudenell chevron between three morions; in the other spandrel are the three bars of Bussey, while Brudenell impales Bussey on the shield which occupies the centre of the panel of delightful Italian scrollwork above the doorway. Now, Sir Thomas Brudenell, having "lived in great reputation for his integrity, charity and remarkable hospitality," died in 1549, and was followed by his eldest son, Sir Edmund, whose first wife was Agnes, daughter of John Bussey.

The Brudenells thought much of this family, and informed Leland that "the *Busseys* of *Lyncolnshire* had a 1,000l of Lands by the Yere in the tyme of Richard the second and that a great Peace of the Vale and Playne from Huntingdon to Lyncolne was of theire Pcessions." Though the Roses' War swept much of this away, Sir Edmund was fond of carving heraldic proof of this alliance on his house. Agnes Bussey lived till 1572. The porch, therefore, and the buildings which display the same details, must have been built between 1549 and 1572. As Edmund Brudenell was only twenty-three years of age when he succeeded, he might well have waited till he was a few years older before building, and in that case he and Edward Griffin were contemporaneously at work. His porch, his hall, his quadrangle elevation, including the fine two-storeyed bay window, would be his first care. A few years later he might pass on to other portions, but then the square-headed window had won the day. Of the latter character is a rich little section of the east façade. It seems to have no object or business where it is. It backs against a chimney-breast as old as itself, and its windows are all filled



CORNER OF THE TAPESTRY-ROOM.

in with slabs of ashlar stone. It was, therefore, probably moved here during some later rebuilding as being of too choice workmanship to be destroyed and yet, in its original position, in the way of changes that were being made. But though no longer where he planned it to be, it is certainly part of the buildings of Sir Edmund and of Agnes his wife. On the panels above the upper tier of pilasters are the initials "E. and A." On the corresponding panels near the ground are shields bearing the Brudenell and the Bussey arms. The chimney-breast, to which it now acts as a frontal, is that which carries the flues of the two rooms lit by the two-storeyed bay in the quadrangle, and in the lower one of these, now called the smoking-room, we again get some of Sir Edmund's handiwork, and in this case there is a date. The wainscoting is of that panel within panel type which we have already found on the lower part of the Kirklees screen and also at Gilling Castle, except that there it is lozenge-shaped. Variety is afforded by an occasional pilaster of flat strapwork carving with the Brudenell arms at middle height. There is quite a later feeling about this interior work than about the porch and quadrangle in general. The date, 1571, on the mantel-piece is, therefore, not unexpected. That is the year before Dame Agnes died, and the Bussey bars occupy the first quartering of the right-hand side shield. The great central shield is an achievement of twelve that includes many of the alliances of Sir Edmund's ancestors, and it is repeated in the church over his tomb, the inscription on which records his antiquarian taste. A few years after Sir Edmund's death in 1585, Camden saw Deene "the elegant habitation of the Brudenells," and he also speaks of its late lord as "an eminent author and admirer of venerable antiquities." Of such studies, heraldry, often of an imaginative kind, was then



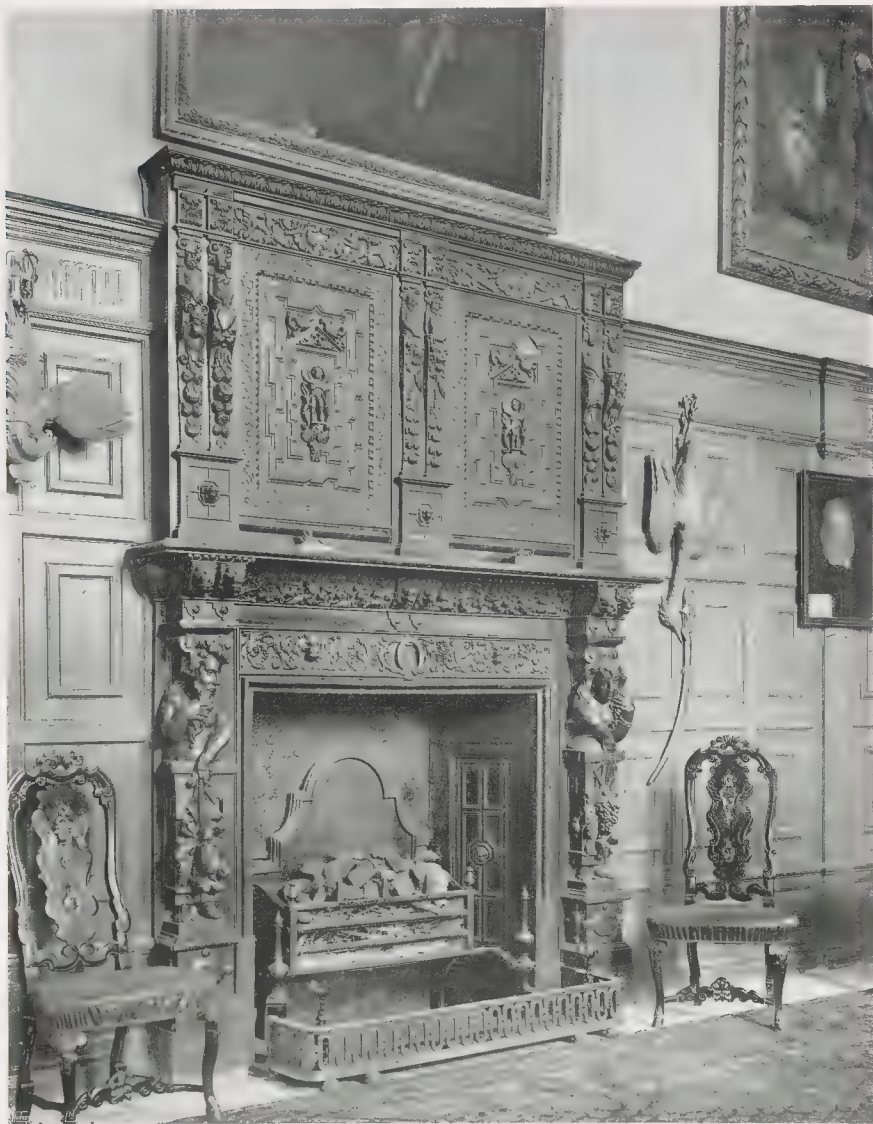
THE SMOKING-ROOM.

the most popular form. This accounts for the important place it takes at Deene, for Sir Edmund's nephew, Thomas, afterwards first Earl of Cardigan, to whom is due the later set of shields at Deene, had the same taste and once expressed himself to Sir Robert Cotton as having "good will to all Antiquities." Sir Edmund was not immediately succeeded by his nephew, but by his brothers. It was after the death of the last survivor of these, in 1606, that Thomas, son of Robert Brudenell and of his wife, Catherine Tayllard of Doddington in Huntingdonshire, obtained possession of Deene, and carried on building operations in a style that showed but little advance on that of his eldest uncle's last work. Of the two remarkable plaster ceilings that are illustrated, the larger one is in the apartment called the tapestry-room, which is above the smoking-room, and, like it, looks out into the quadrangle. The smaller ceiling is in the room which occupies the



first floor of the tower that stands at the north-east angle of the house. There is nothing in the design of either ceiling which marks them as Jacobean rather than Elizabethan—as erected by nephew rather than by uncle. But the mantel-piece in the tower room is more precise. We have seen that the mother of the younger Sir Thomas was a Tayllard, and the Tayllard cross patonce appears amid the Brudenell quarterings, which impale those of his father-in-law, Sir Thomas Tresham of Rushton, whose own gyronné

of four and trefoils appear with his Parr grandmother's bars within a bordure and his Harrington great-grandmother's fret. The eastern exterior elevation shows an amusing use of the Brudenell and Tresham shields by Sir Thomas Brudenell. This occurs in the little excrescence next to Sir Edmund's ornate work and takes the form of two ventilators pierced with the pattern of the arms of the two families. This leads to the conclusion that Sir Thomas had much to do with the present appearance of these east and north fronts, and it



IN THE HALL.



CEILING OF TAPESTRY-ROOM

would seem that he did not complete the tower until after 1628, when he was created Lord Brudenell of Staunton Wyvile. It will be remembered that that property came through the Entwysseles, and the baron's coronet, in the centre of the east side of the tower and below the embattled parapet, is set over the Entwyssele estoiled bend and not over the Brudenell chevron which occupies a subsidiary place amid the set of shields which surrounds the tower and includes those of all the wives of all Sir Thomas's uncles. It was by Charles I. that he, "being a person generally learned and otherwise excellently qualified," was advanced to the dignity of a baron of the realm. He did not desert the cause of the King who had ennobled him. There is no record of his having been himself in arms, but he raised soldiers for the Royal garrisons of Newark, Lincoln and Hereford, and so entirely identified himself with the Royal cause that, on its collapse, he was committed to the Tower, and, it would appear, remained there during the continuance of the Commonwealth. He came out of it a white-haired and white-bearded man, and as such he appears in his portrait in the dining-room at Deene, a copy of which, by the present Lady Cardigan, can be seen hanging on the right-hand side of the hall mantel-piece in the accompanying

illustration. The Restoration brought its reward, for he was raised to the Earldom of Cardigan in 1661. Two years later the old man, who had already for forty-five years held the Deene estates, passed away at the age of eighty. Of the second Earl we hear little. As a Roman Catholic, he could serve in no office and he spent most of his life at Deene, reaching centenarian age. His grandson, the third Earl, renounced the Roman communion in 1709, took his seat in the House of Lords and became Master of the Buckhounds to Queen Anne. He married a daughter of the Earl of Aylesbury. Their fourth son, Thomas, took the additional name of Bruce and obtained the Ailesbury earldom. Their eldest son not only inherited the Earldom of Cardigan, but, by his marriage with the heiress of John, Duke of Montagu, obtained the Boughton estates and ultimately reached the strawberry leaves. How Horace Walpole hurried from chamber to chamber at Boughton to avoid the caprices of Lady Cardigan may be read in the account of that neighbouring seat. Yet after this we find him attending her ball at old Montagu House at Whitehall, which he finds "crammed with fine things—pictures, china, Japan vases and every species of curiosity." Lord Cardigan's decorative taste seems to have been in sympathy



with that of Horace Walpole, who after speaking with enthusiasm of the paper painted in perspective to represent Gothic "fretwork" which he had placed on his staircase at Strawberry Hill, goes on to say that he has hung in a bedroom "prints framed in a new manner invented by Lord Cardigan; that is with black and white borders printed." Perhaps, as a return compliment, the Earl used Gothic wall-papers at Deene, and was the first to introduce the imitative Gothic style which now characterises so much of the house. The long south front, though in part incorporating older work, is after this manner and is the result of several alterations and additions, including the late Lord Cardigan's great ballroom with windows painted by his still surviving Countess. The connection between the Boughton and Deene estates lasted for the one life only. The single son of the marriage between the fourth Earl of Cardigan and Lady Mary Montagu died in the lifetime of his parents, whose daughter took the Montagu inheritance to her husband, the Duke of Buccleuch. Deene and the Cardigan earldom went to the fourth Earl's brother John, who

before his succession to the title and estates in 1790 had often been a member of the House of Commons and held Court offices. To him a nephew succeeded as sixth Earl, and his son and successor is well known to history as the hero of the Balaclava Charge. He left no heir of his body, and the Cardigan title went to that younger branch of the Brudenells whom we saw succeeding to the Bruce inheritance in the eighteenth century.

The Cardigan earldom is, therefore, now the courtesy title of the heir of the Ailesbury marquessate. Deene, however, became and still remains the home of the late Earl's widow, who employed Boehm to raise in his honour near the effigy of his ancestor an altar tomb, whereon, in marble, she already lies by his side. Deene yields in amenity to none of the fine Northamptonshire homes, four more of which are included in this volume. The whole history of English domestic architecture from the first appearance of Renaissance influence under the Tudors to the last worthy expression of its Palladian phase under the Hanoverians may be read in the stones of this interesting quintette of houses.



OVER CHIMNEY-PIECE AND CEILING: TOWER ROOM.

# APETHORPE HALL, NORTHAMPTONSHIRE.

**A**PETHORPE'S wide-spreading, double-quadrangled manor house is a capital example of how successive generations, adding and altering in the style of their day, can produce a composite but not an incongruous whole. It is far from being a homogeneous piece of architecture—indeed, there are one or two corners where the Gothic and the Classic jostle each other almost uncomfortably; but, withal, it groups pleasantly. Its diversities are interesting, because in them so much history may be read. It may exhibit a *pot-pourri* of four centuries, it may scandalise the purist in art, and yet it is, perhaps, more human and more sympathetic than many much more co-ordinate and synchronous houses, such as its greater neighbour, Burghley, and its lesser neighbour, Lilford. The manor passed through various hands before we find it, when the fifteenth century was closing, in possession of Sir Guy Wolston, a sheriff of the county and the holder of several offices under the Crown. As the west side of the main quadrangle at Apethorpe, including the old hall, and the north

side as far as the gateway still bear full evidence of their origin in Henry VII.'s time, it is probable that Sir Guy was the original builder of the house, though it is possible that it does not date till the time of his son-in-law, Thomas Empson, on whom and on his daughter, Etheldreda, Sir Guy settled Apethorpe. Thomas was the son and heir of Richard Empson, Henry VII.'s unpopular Minister, of whom we shall hear more when we reach Easton Neston. He may have found the money for his son Thomas to build Apethorpe before the death of Henry VII. brought about his fall, and his death on Tower Hill in 1510. The son sold Apethorpe in 1515 to Henry Keble, citizen and grocer of London and merchant of the staple. The buildings, which surround three sides of Apethorpe's base court (the fourth side is occupied by the orangery, which screens it from the garden), belong to the short period of its ownership by the Keble family, which ended in 1543; and seven years later it became the possession of Sir Walter Mildmay, whose descendants retained it until 1904.



THE NEW FORECOURT.





THE QUADRANGLE FACADE OF THE EASTERN BUILDING.



*THE WEST SIDE OF THE QUADRANGLE RETAINING TUDOR FEATURES.*



Sir Walter was son to Thomas Mildmay, whose position as auditor of the Court of Augmentation, which was established in 1537 for managing the estates of the dissolved monasteries, enabled him to amass money and estates. These did not pass to Walter, who was his fourth and youngest son and had to make his own way in the world. On leaving Christ's College, Cambridge, he received an appointment in the Court of Augmentation under his father, and when it was reconstituted in 1545 he became one of its two surveyors-general. His sound judgment in business matters, and his financial ability, gave him other offices under Edward VI., and he had his reward in grants of land, especially in Northamptonshire. So necessary an authority was he on all matters

letters are dated. He in great measure left the house as he found it and only made small alterations and additions. He may have added the end bays to the Henry VII. side of the quadrangle. He certainly added, or reconstructed, the western end of the side which looks south on to the garden and on the first floor of which is the principal suite of apartments. The chimney-piece in what is now the dining-room bears his arms and initials and the date 1562. In the central panel is an inscription which illustrates his motto, "*Virtute non Vi*," and assures the reader that virtue makes us men, but force makes us beasts. The good lines and restrained Italian scrolls of this mantel-piece remind us of like work at Lacock



*QUADRANGLE SIDE OF THE TUDOR GATE TOWER.*

connected with money and the causes of its rise and fall in value, that even his well-known Calvinism did not preclude his employment under Queen Mary. When her sister succeeded he became Treasurer of the Household and eventually Chancellor of the Exchequer. He was a favourite with Elizabeth, and Sovereign and Minister ever exchanged New Year's gifts. He had such a manner of doing disagreeable things without giving offence, that though it was he who prepared the evidence which brought the Duke of Norfolk's head to the block in 1572, that peer gave him "rich jewels" after his condemnation. His arduous and continued work as a Minister of the Crown kept him much in London; but he seems to have spent his leisure at Apethorpe, whence some of his

Abbey, carried out a little earlier by Sir William Sharington, whose daughter married Sir Walter's son. Sir Walter's hand is again seen in the chimney-piece and screen of the old hall, still probably used by him as the most important room of the house, and not serving, as in more recent times, as the servants' hall. It still retains some Gothic character, as the illustration of its oriel proves. Sir Walter died in 1589 and was succeeded by his son Anthony. The latter went as Ambassador to Paris in 1596, but his cold, ungenial temperament does not seem to have fitted such employment, especially at the Court of the warmer-blooded Henry of Navarre, who on one occasion ordered him out of his chamber and threatened to strike him, so annoyed was he with his manners. If the



*ENTRANCE PORCH.*



French King liked him little, the English King enjoyed both his company and his entertainments. When, in the spring of 1603, James I. was on his way from Scotland to London to mount the throne which Elizabeth's death had left

tables were newly covered with costly banquets wherein everything that was most delicious for taste, proved more delicate by the Arte that made it seeme beauteous to the eye; the Lady of the house being one of the most excellent



THE TUDOR ENTRANCE GATE WITH THE SECOND EARL'S ADDITIONS.

vacant, Burghley House and Hinchbrook were among the houses where he lay, and passing from one to the other he dined at Apethorpe. A tract, printed in the same year that this Royal progress took place, tells us that here: "The

Confectioners in England, though I confesse many honourable women very expert." The dinner over, Sir Anthony presented a gallant Barbary horse and a very rich saddle with furniture suitable thereto to the pleased monarch, who

before long returned to make a more lengthened stay. He was there for three days in 1605 and again in 1612, while his visit in 1614 is set down as the occasion when he first cast eyes on his great friend and favourite. George Villiers, a cadet of a

neighbouring family and home from completing his education as a courtier in France, certainly attracted the King's attention about this time, and three months later he was appointed cup-bearer and was fully established in the Royal esteem. If he, indeed, was at Apethorpe, he was probably there under the wing of Francis Fane. He was husband to Sir Anthony's only child and heir. The marriage had taken place while Elizabeth was yet alive and the bridegroom evidently became an *habitué* at Apethorpe, and he had licence to kill buck in Rockingham Forest in 1612. Apethorpe, it must be remembered,



THE SEVENTH EARL'S CLASSIC WORK.

was originally part of this royal hunting-ground, and it was the hunting which attracted the King thither. On the occasion of the 1614 visit he had previously sent down "his dogs that went the ordinary Progress," while he had himself first gone to

Gravesend to speed his brother-in-law Christian of Denmark on his way home, and had thence hurried to Northamptonshire. When Francis Fane had succeeded to Apethorpe he became a lieutenant of the forest and was granted much Crown timber therefrom to new-build and enlarge the house "for the more commodious entertainment of his Majesty and his company at his repair into those parts for his princely recreation there."

Modern research derives the Fanes from one Henry a Vane, of a Kentish yeoman family, who in the fifteenth century was chamberlain to



THE SIXTH EARL'S ORANGERY.



Humphrey Duke of Buckingham at his castle of Tonbridge. Both he and his descendants prospered until Thomas Fane, as a lad, was implicated in the Wyatt rebellion of 1554 and lay a while under sentence of death. He was, however, sufficiently inconsiderable to be among

Abergavenny, not only brought Mereworth into the family, but largely raised it in the social scale, and enabled his son Francis to obtain, later on, the Westmoreland earldom, which had been forfeited by Charles Nevill's attainder in 1571. This was nine years before the birth of

Francis Fane. In due course he became an undergraduate at the Cambridge college founded in 1585 by Sir Walter Mildmay, whose grand-daughter he married when he was twenty. He was already in possession of his father's estates, and in 1617 he succeeded to those of Sir Anthony Mildmay. Though Mereworth remained the family place of burial and often of residence, Sir Francis—he had been knighted at the coronation of James I.—very greatly enlarged and altered Apethorpe. He gave it, in fact, despite later Palladian features, the Jacobean stamp which it still bears. The position of the Tudor gateway in the middle of the north side of the quadrangle seems to imply the existence of a four-sided court as early as the time of the Wolston occupation. But there are no remaining signs of any east or south sides of that date. A portion of the south side was, as we have seen, built by Sir Walter Mildmay, but the larger part of it and the whole of the east side are clearly the work of Sir Francis Fane, who completed the building and set up the date, 1623,



ORIEL WINDOW: OLD HALL.

the throng of the pardoned, a few leaders only suffering with Lady Jane Grey, who had been the innocent cause of the rising. Pitying his youth, Mary soon ordered Fane's release, and he thus lived to be knighted at Dover in 1573 and to make a brilliant match. His marriage with Mary Nevill, heiress to the sixth Lord

a few months before he was created an Earl. The date is on his eastern building, in the centre of the façade looking on to the quadrangle. It is just above the coat of arms, from which the three gauntlets of Fane are absent. Sir Francis does not seem to have been proud of his paternal ancestry, and preferred



*SIR WALTER MILDMA Y'S MANTEL PIECE.*





THE SMALL DRAWING-ROOM, FORMERLY THE KING'S ROOM.

to draw attention to his Nevill blood. On the great monument in Apethorpe Church which he erected to the memory of his father-in-law, Sir Anthony, he describes himself as "sonne and heire to the <sup>rt</sup> hon<sup>ble</sup> Mary Nevill," and makes no reference whatever to his having even possessed a father, whose name his mother bore until the barony of Despencer came to her by the fiat of King James in 1604 that this title borne by her father should go to heirs general and that of Abergavenny to heirs male. The east side of Apethorpe was designed essentially as a screen. The entrance, in Sir Francis's time and for long afterwards, was by the north gateway. The east elevation of the east side opened on to "the gravel garden," surrounded by a wall, and having garden-houses at its angles, and Sir Francis formed his ground floor as a double-arcaded loggia, one half looking on to the garden and the other into the quadrangle, a dividing wall being erected between. Such a disposition is shown in an old plan, but the arrangement is now different. To the east, one archway alone is left, that under the porch and serving for the front door. On the west side the arcade remains, but it is glazed in a not very happy manner, and the space forms a hall, one end of which is illustrated. Between its finely-designed and dignified doorways stands the statue of King James, of which the original position was in the centre of the south side of the quadrangle. Open arcades were then very usual—we find them, for instance, at Hatfield, Conover and Aston, all houses of Jacobean date,

and they are seldom absent from any of John Thorpe's designs. But at Apethorpe it was certainly not a convenient piece of planning, as it precluded indoor access on the ground floor



PART OF THE DRAWING-ROOM.

from the south to the north side of the house. This was, however, possible on the first floor, where the long gallery stretches its great length. Above it, again, are attics lit by windows placed in curved and stepped gables. Such gables



were largely used at this time in the neighbourhood of Apethorpe, and we shall find very similar ones at Rushton, where the work is a few years later than the time when Francis Fane was building at Apethorpe. He did not confine this form of gable to his own additions, but added them, with their accompanying

which occupies the first floor of the south side are, for the most part, panelled out with broad, flat, decorated ribs, and are filled in with bold strap ornament or heraldic devices. In the drawing-room the central line of panels contains shields of the Nevills and their alliances, and the side panels their crests and badges. The idea

is like that which we have seen Sir Thomas Brudenell carrying out rather earlier in the Tower Room at neighbouring Deene. Sir Thomas, however, continued the heraldry on his mantel-piece, whereas Sir Francis treated his allegorically and Biblically, in the same manner as was done at Heath. In the drawing-room the angel is preventing Abraham's sword from descending upon Isaac, while, in a lower panel, the book, the sceptre and the sword are displayed. In the next room the chief figures hold the sword and the olive branch; above, a cherub carries what would seem to be the Earl's coronet, which was conferred on Sir Francis in 1624 at the moment when he was completing this interior work. The coronet is held with much impartiality just between the representatives of peace and war; but the former lady looks up as if it was certainly to be her prize. The curtained canopy which frames the figures has its counterpart in the Mildmay tomb in the church, erected



IN THE PRINCE'S ROOM

parapets and finials, to the Tudor elevation, and no doubt they were also present on the south side before its Palladian refacing in the eighteenth century.

As regards the interior, plaster ceilings and stone mantel-pieces were the features on which Sir Francis Fane mainly relied for his decorative effects. The ceilings of the fine suite of rooms

in 1621. The same sculptor was probably employed for the monument and for the mantel-pieces, but the figures in the former show far greater knowledge of anatomy and skill in sculpture and are worthy of Nicholas Stone. The small drawing-room was known as the King's Room, and in the centre of the ceiling is a fine plaster presentment of the Royal arms,

with James I.'s supporters "wrought in fret-work," as this example of the plasterer's art is described by old Fuller. The surrounding cove has no panel ribs, but is filled with one of the large-mannered strapwork designs which had

long gallery at Knole. The frieze of dragon-headed strapwork motifs with human figures in the intervals is bold and successful in design. The mantel-piece is said to refer to the rash voyage of Prince Charles and Buckingham to Spain at the



*A DEDICATION TO MUSIC.*

then come into vogue and of which we shall find another example at Rushton. In the next, or "Prince's" Room, the panelled system is reverted to, the broad ribs having a delightful vine pattern resembling that in the

time of the projected marriage with the Infanta in 1623, and it was certainly the most-talked-of event at the moment this mantel-piece was erected. The ship in full sail, the Prince of Wales's feathers and the arms holding out a ducal



crown and an anchor (Buckingham was Lord High Admiral) all typify the occasion. The finest mantel-piece at Apethorpe, however, is unquestionably that in the gallery. It is very well designed and the sculpture, especially that of the central figure, is akin to that of the Mildmay tomb. King David is playing the harp; on one side of him is the head of Goliath transfixed with a sword and on the other the stone-laden sling. Below, in a charmingly enframed panel, is the inscription:

Rare & ever to be wisht maye sounde heere  
Instruments w<sup>ch</sup> fainte sprites & muses cheere  
Composing for the Body, Soule & Eare  
Which sickness sadness & Foule Spirits feare.

geometrically panelled ribs, the lead-lighted range of windows, the wainscoting with its fluted pilasters and carved frieze remain, as they were intended to be, the leading features. There is, in this great apartment, a feeling of spaciousness without bareness, of richness without confusion, which is thoroughly enjoyable. Sir Francis Fane did not long live to enjoy the possession of the Westmoreland earldom and the completed house. His son, Mildmay, succeeded him in 1628, and lived mostly at Apethorpe during the Commonwealth years, occasionally relieving his enforced idleness by penning lampoons against the existing *régime* and its leaders. It was not a moment for



WESTERN BAY WINDOW OF THE LONG GALLERY.

The gallery was the music-room of the house, and the piano, at one end, shows that it is still used as such. It is 100ft. in length, and the way in which it is now furnished cannot be too highly commended. Here is none of that modern crowding which so ill assorts with the character and decoration of rooms that date from the time when furniture was well made, much prized and sparsely used. The furniture in the Apethorpe gallery is mostly of rather later date than the room itself, but it is very suitable and well chosen and there is none too much of it. The oak plank floor stretches its long length and mirrors the few objects set on its polished surface. The ceiling of

much building or great expenditure, but it was he who added the Renaissance ornamentation to the outer side of the Tudor gate-tower. One of the unfortunate results of the seventh Earl's eighteenth century alterations was the engulfing of the eastern side of this tower by the projecting Palladian work. Thus one of the niches and its superimposed heraldic beasts have disappeared. The arms in the gateway spandrels were Sir Walter Mildmay's mode of announcing that the home of the Wolstons had become his property; but the pediment and swags and shield and cornucopia which enframe the Tudor window, together with the niches and their beasts, were embellishments



THE LONG GALLERY.



added by the second Earl in 1653. He lived to welcome the restored Stewart, dying in 1666. A rapid succession of heirs made Thomas, a lad of nineteen, sixth Earl before the seventeenth century expired. He soon obtained Court appointments, being a Lord of the Bedchamber to Queen Anne's husband, George of Denmark, and on the Hanoverian succession he served George I. in the same capacity. To him Apethorpe owes its orangery, built about 1718, and a good example of the dignified but plain mode often adopted for such edifices at the beginning of the eighteenth century. The sixth Earl, however, was no great builder, but left that fashionable accomplishment to his brother John, who succeeded him in 1736, although he had long before that completed his

and plaster, an upper covering of wood and lead and a middle brick structure through which the chimney flues were conducted in order to discharge the smoke through a small copper cupola at the top. The hall was the principal apartment, being 38ft. in diameter and 60ft. in height, the only light coming through four circular openings, 5ft. in diameter, high up in the dome. Well may Mr. Reginald Blomfield characterise it as "an extraordinary design for an English country house illustrating clearly the gradual decay which was overtaking English architecture." Yet Horace Walpole, when he visited it, was so delighted that it "recovered him a little from the Gothic." This shows how great was the danger to Apethorpe when the builder of



*KING JAMES IN THE PRESENT ENTRANCE HALL.*

most important architectural work. By profession he was a soldier, and served under Marlborough in Queen Anne's wars. But he lived in an age when a knowledge of classic architecture was part of the aristocratic curriculum, and he swept away the old moated home of his ancestress, Lady Despencer, at Mereworth, and employed Campbell to set in its place a copy of the villa which Palladio had designed for Monsignor Paolo Almerigo and which Lord Burlington was also using as the leading idea for his house at Chiswick. The scheme is of a central dome with four pedimented porticoes, and is not unadapted for a summer residence in a hot climate. To fit it for England the dome had to be constructed with an under covering of wood

Mereworth succeeded to it in 1736. He certainly formed the plan of setting a new and fashionable classic coat on to the old Tudor and Jacobean body. Campbell had died soon after Mereworth was completed in 1723, and it does not appear who was employed by John Fane, after he had become seventh Earl of Westmoreland, to make the Apethorpe design. What that design was the classic elevation on the south side towards the quadrangle fully shows. It is a somewhat dull and heavy example of its style, and it is a matter for gratification that the conversion of Apethorpe went no further than this and the block between the old north gateway and the gallery, where is situated the library illustrated. We do not know what stayed the hand of the

seventh Earl, but it may well enough have been pecuniary consideration if Horace Walpole is right in saying that Mereworth cost £100,000, a sum by no means wasted if it caused the saving of so much of Apethorpe's ancient and historic features.

John Fane had sat as a Tory Knight of the Shire for Kent before he went to the Upper House. As a peer he aided the downfall of Sir Robert Walpole in 1742, and is said to have given money to the mob to light bonfires on the occasion, a proceeding which the fallen Minister's son held to be "mean" on the part of "dull old Westmoreland." Later on, however, he more or less forgives him and calls him "an aged man of gravity and dignity," when in 1759 he was installed as the Tory Chancellor of Oxford University with even greater magnificence and more show of his political colours than had recently marked the like ceremony at Cambridge when the Whig Duke of Newcastle became its Chancellor. The accession of George III. with his Tory leanings was a source of gratification to the old peer and brought him to Court. But in 1761, when he hastened to pay his respects to the new Queen, a slight *contretemps* occurred. The young King's affections were much set on the Duke of Richmond's charming daughter, Lady Sarah, and it was to prevent the danger of his making her his Queen that Lord Bute hurriedly brought about the marriage with the Mecklenburg Princess. It must, then, have been an awkward moment when, at one of her first Drawing Rooms, as Horace Walpole relates, "Lord Westmoreland, not very young or clear-sighted, mistook Lady Sarah Lennox for the

Queen, kneeled to her and would have kissed her hand if she had not prevented him. People think that a Chancellor of Oxford was naturally attracted by the blood of Stewart." The next year he died and, following the example of his two elder brothers before him, left no male



IN THE SEVENTH EARL'S LIBRARY,

heir of his body. The title, but only part of the estates, fell to a distant cousin, whose grandson was a well-known statesman. John Fane was born before his grandfather had succeeded as eighth Earl, and he himself became tenth Earl as a lad of fifteen. It would therefore



be about the time when he came into possession of Sir Walter Mildmay's old home that he went to Sir Walter Mildmay's "Puritan foundation" of Emmanuel College, Cambridge. During his college days he formed a fast friendship with the younger Pitt, which lasted throughout the latter's life and led to political association. The Earl became Lord-Lieutenant of Ireland in 1790, but being opposed to Catholic Emancipation he resigned the office five years later. Soon after, he was appointed Privy Seal and, except for the few months when "All the Talents" came in on Pitt's death in 1806, filled that office for thirty years. He was a man of wealth, for he it was who made the famous Gretna Green match with Miss Child, the heiress of the great banker, in 1782. It may have been for her reception that Apethorpe was decked with the new papers that Lady Ossory found there the following year; but there are no signs that Lord Westmoreland followed his father-in-law's example at Osterley and employed Robert Adam to design decorations and furniture.

Osterley did not remain to the Fanes, for on the Earl's death, in 1841, it went, with most of the Child fortune, to his eldest daughter, Lady Jersey, and Apethorpe was the only country house of the eleventh Earl. His public career was largely spent in his father's lifetime, and it is, therefore, by his courtesy title of Lord Burghersh that he is remembered. Born in 1784, he was an officer on active service all through the later campaigns against Napoleon. He was present at the Battle of Vimiera and the retreat to Torres Vedras. In 1813 and 1814 he was in Germany,

and entered France with the invading forces as a soldier, but remained there as a diplomatist. Later on in life, after he succeeded to the earldom, he represented his Queen at Berlin and at Vienna. War and diplomacy, however, by no means absorbed the attention of this able and many-sided man. His taste for music led him to a serious study of the violin and of composition under the most distinguished Continental masters. His failure to find adequate teaching and training in England led him to found the Academy of Music in 1823. He wrote seven operas, and his reputation as a musician equalled that of his Countess as an artist. With this distinguished couple the Apethorpe Fanes reached their climax. After this there set in decay. The head of the house was no longer a man of great possessions, and the agricultural depression of the closing period of the nineteenth century brought to its acute stage the problem of meeting the enhanced expenditure of modern life with diminished revenues. Thus it came about that, in 1904, the estate which had been granted to Walter Mildmay in 1550 was lost to his descendant, the thirteenth Earl of Westmoreland. It could not have fallen into better hands than those of its present owner, who, under Mr. Reginald Blomfield's advice, has made it a most desirable habitation without destroying its ancient charm. The new work nowhere obtrudes itself, but is mostly confined to such necessary reparations and alterations as an old and somewhat neglected house calls for to fit it to the conditions of modern life. A right principle has been skilfully applied.



APETHORPE 200 YEARS AGO.

[From an old print.]

# RUSHTON HALL, NORTHAMPTONSHIRE.

RUSHTON HALL resembles Apethorpe in being one of the important Northamptonshire seats that still retain much evidence of the fine architectural style in which the great men of that county built their homes when Tudors and Stewarts ruled the realm. It has had a very chequered history. The Gunpowder Plot saw the closing days of the ownership of its ancient holders and original builders. The Jacobean work which exists to-day was begun by a wealthy Lord Mayor who was the next proprietor. His ennobled descendants sought to make it "less Gothic" at the time when the brothers Adam imposed the strictest classicalism upon English taste. In William IV.'s reign an Anglo-Dutch merchant was assisted by a fire in imposing his own

fancy for "French fashion" on the house. Quite recently this "French fashion" has been swept away, and much fine work, ancient and imitative, has been introduced in order to give back something of the appearance which characterised the place soon after Cokaynes had replaced Treshams as lords of the soil.

The Treshams were an old Northamptonshire family and had held Rushton and other estates in the county for some generations before William Tresham, Speaker of the House of Commons, fell a victim in 1450 to one of those murderous onsets which heralded the approach of the Roses' War and, in that very year, led to the slaying of the Duke of Suffolk and the Bishops of Chichester and Salisbury. Twenty years later, when the civil strife was drawing to a close, his



THE WEST FRONT.



son, Sir Thomas, also met a violent death. He fought at Tewkesbury in the disastrous battle which ended the Lancastrian hopes. He, with the Duke of Somerset and many others, fled to the Abbey for sanctuary. But they were dragged

under Lancastrian influence, Sir Thomas's estates were restored to his son John. Sir Thomas had held Rushton as well as Sywell and Lyveden, but we find nothing at Rushton earlier than the time of John Tresham. Whereas all the rest of the



FROM THE SOUTH-EAST.

out, and form the list of victims given in the "Paston Letters" under the heading "Thes be men that were heveded."

When Henry Tudor, fourteen years later, won Bosworth field and mounted the throne

house is faced with ashlar, there is a single gable at the south end of the western elevation which is built of rubble stone, and its arched and cusped window-heads are of the kind that were in vogue during the early period of the Tudor régime.



IN THE QUADRANGLE.



Many of the windows in other parts of the house also have arched window-heads—for instance, the top lights in the quite untouched and amusingly bulging hall oriel facing north into the courtyard. That was a form which, gradually growing flatter and wider while the stone mullioning tended to become thinner, endured all through Henry VIII.'s time, and was used rather later even by Edward Brudenell and Edward Griffin at the neighbouring houses of Deene and Dingley. Much, therefore, may well have been built at Rushton under John Tresham's son, in whose time, as we know from Leland, Rushton was the chief seat of the family. He was one of the several Sir Thomases of this family, and was sheriff of his county for the first time in 1524. He served that office again, sat in the House of Commons, was a commissioner to enquire into Wolsey's possessions when the great Minister fell, and, in Edward VI.'s reign, he assisted Warwick in defeating Ket's Norfolk rebellion. But he clung to the old faith, and when Edward breathed his last he and Warwick were found in opposite camps. It was Tresham who first proclaimed Mary in Northamptonshire and who guarded her on her march to London. He had his reward, for, when Mary restored the Order of St. John of Jerusalem, Sir Thomas was made its Grand Prior, and, as such, had a seat in the House of Lords. How he might have fared under Elizabeth is a problem of which the solution was avoided by his death a few months after her accession. But the grandson who succeeded him was of those who found it costly and uncomfortable indeed to differ in the sixteenth century from the religious views

adopted for the time being by the Sovereign. That grandson was Sir Thomas the Builder, and, from the architectural as well as the religious point of view, the most interesting member of the family. His grandmother having been a Parr of Horton and cousin to Henry VIII.'s last Queen, he was, as a fatherless lad, brought up a Protestant. But the strong bent of his mystical nature was towards ancient beliefs, and Robert Parsons the Jesuit had little difficulty in turning him into a keen adherent when he fell under his influence in 1580. He and his brother-in-law and neighbour, Lord Vaux of Harrowden, were the leaders of the Catholic gentry of Northamptonshire that hid and housed the proscribed Fathers, Campion being an inmate of Rushton in 1581. This cost his host dear, for he was brought before the Star Chamber and endured seven years of detention. Before that, he had begun to indulge his taste in architecture, and had built the market-house at the little town of Rothwell, which lies a couple of miles west of Rushton. After his release from detention in the Fleet Prison or at his own home at Hoxton, he again lived at Rushton, and though his means were much reduced by the heavy annual fines which were extracted from leading recusants, he could spare something on his hobby. The date 1595 appears on two of the gables of the house, and below the one on the west side is a shield of Tresham impaling Throckmorton, of which family his wife was one. The same date appears on the chimney of the most peculiar and mysterious of his buildings, the Triangular Lodge, which stands in a dense grove west of the house and has been illustrated and spoken



THE EAST ELEVATION.

of in the Introduction. To Tresham his religion was a very real thing. "The most tyme I imploye in studie ys in divinitie," declared he in the Star Chamber. Of the many branches of divinity, dialectics and symbolism seem to have been his favourites. He defended himself and his fellow-recusants by long petitions and far-fetched arguments, and he designed and decorated his buildings in a symbolic manner. Thus the Rushton Lodge is triangular, has three windows to each of the three floors of its three sides, and in the triangular pediment over the doorway is the inscription, *Tres testimonium dant*. Besides these and many other references to the Trinity, there are numerous religious legends and emblems, as well as much personal and family reference. The iron heads to the tie-bars, of which there are two on each side, are shaped into the letters and numerals T. T. 1593. The Tresham arms and crest appear frequently, together with the coats of all the families with which the Treshams were allied. As the name was in old time often written *Tresame*, the first syllable probably suggested the trefoils on the family coat, and, later on, much of the detail of the Lodge.

Soon after its builder had placed the date 1595 on its chimney he was again involved in trouble. He was one of those who were in the difficult position of wishing to be loyal Englishmen as well as devout Catholics. He would have nothing to do with Spanish plots against the life and rule of Elizabeth, and there were Jesuits who looked upon him as an "atheist" because of his "friendship to the State." The State, however, again fined and imprisoned him for his recusancy in 1597 and in 1599. After his final release he seems to have occupied his leisure in erecting the cruciform house—inconvenient in disposition but



PART OF SOUTH CORRIDOR.

of classic purity of design very unusual before the time of Inigo Jones—situate on high ground above the old family seat of Lyveden. It lies to-day not so much a ruin as the neglected remnant of an incomplete edifice, and Mr. Gotch puts forward the likely surmise that "the curiously half-finished state of the work suggests that it was suddenly broken off in consequence of the death of Sir Thomas in September, 1605." A few weeks later, Guy Fawkes was found amid the gunpowder and the faggots under the Parliament House, an incident which determined the future history of Rushton. Sir Thomas's eldest son, Francis, had been drawn into the Plot by his cousin, Catesby, and the Jesuits. His letter to his brother-in-law, Monteaule, was put forward by the Government as being the evidence which led them to the discovery of a plot which they certainly had long known about and were permitting to ripen. Tresham, however, was not



a spy of Cecil, but a real plotter whose recent accession to the family fortunes made him hesitating and inclined to trim. He at first escaped suspicion. He appeared at Court and he found time to go down to Rushton and hide his papers in a cavity over one of the hall doors, where they lay undiscovered for over two centuries. But after the leading conspirators had been killed or captured in Worcestershire, Tresham was apprehended, and ere the year closed he died in the Tower. A younger brother inherited the estates, but found the family fortunes at so low

an ebb that Rushton soon after passed by purchase to one of the most famous and wealthy of the London merchants of the age.

The Cokaynes were of Ashbourne in Derbyshire soon after the Plantagenets came to the throne, and two and a-half centuries later Sir John Cokayne was Chief Baron of the Exchequer to the first Lancastrian King. Descended from the judge's brother was William Cokayne, citizen and Skinner of London. Though seldom taking an active political part, his opinion was of weight with the Government, and when the plantation of



*EAST END OF THE GREAT HALL.*



THE OLD ORIEL IN THE HALL.

Ulster was decided on in 1612 he was the first governor of the colonists and founded Londonderry. King James often consulted him on business matters, and in 1616 dined with him at Cokayne House, now the City Club in Broad Street. That mansion of a merchant prince was the scene of prolonged revelry in the Easter week of 1620. Sir William was then Lord Mayor, and received the King in great state when he visited St. Paul's to give a fillip to the raising of the funds necessary for the extensive repairs which Inigo Jones had

declared necessary. The rich merchant's country seat was within driving distance of the city. But though he much resided and at length died at Comb Nevill in Kingston parish, he bought large estates further afield, of which Rushton was one. The latter he acquired during the year of his Lord Mayoralty, and a series of dates in the gables beginning with the year 1626 shows that he and his son effected large alterations at the old home of the Treshams. The position of the dates and of the coat of arms of the family, as well as the character of the work, lead to the conclusion that



the upper storey and roofing were almost rebuilt. The house as it now stands runs round three sides of a quadrangle. The south side, containing the hall and other principal sitting-rooms, looks down on to the river Ise, with its sheets of water and its cascades winding through the nobly timbered valley. The date 1848 on the south front is not necessary to show us that it is a piece of Victorian refacing, and no further comment is needed. But the outer elevation facing west and the three sides looking into the court are essentially as they were left when the Cokayne alterations were completed. The same may be said of the east side, where the Cokayne element is the strongest, for not only

which spring from the string-course far below it, date from the early years of Charles I., and may be compared with the almost contemporary work of Sir Francis Fane at Apethorpe. There, too, a court, open to the east, was given a fourth side, and gables and parapets of the latest type were set on to a building of late Gothic character. An Apethorpe gable bears the date 1623, three years earlier than the earliest at Rushton under the Cokayne régime. The small gables at Rushton are simply triangular, but the more important ones, containing the unusual double-transomed and pyramidal windows, are curved as at Apethorpe,



THE GREAT HALL.

does the long low screen, forming a corridor and terraced roof, date from the period which succeeded the Lord Mayor's purchase of the estate, but also the great double-storeyed bays and the elaborate gable ends which flank the screen. Except these great bays and a few windows looking into the court, the Cokaynes did not interfere with the early sixteenth century system of fenestration which they found on the ground and first floors. But as regards the attic storey, no original arch-headed windows remain, except the one in the rubble-stone gable looking out west. The three-tiered windows and the elaborate copings and obelisks of the gables, together with the roof balustrade and the strapwork pilasters

and the kneelers and apex are finished with very thin and lofty obelisks. That on the apex rises from a circle, and all have balls not only as terminals, but placed at the corners of their bases. Precisely the same arrangement appears on the little gateway of the almshouses at the neighbouring town of Oundle. Is that gateway original to this site or was it removed from Rushton when its church and outer court were swept away in 1785?

It is of Cokaynes rather than of Treshams that we are reminded when we approach Rushton, for the bay windows, the gable ends and the connecting screen of the later owners occupy most of the eastern front by which we

enter. The centre of the screen slightly projects and is set with four fluted pilasters. The outer spaces thus formed have niches holding statues, while the centre one is occupied by the arched

radiating upper portion, open into a broad gallery connecting the north and south wings of the house. Turning to the left on entering, we reach the southern corridor, out of which open several



*IN THE LIBRARY.*

doorway. It is the most Palladian feature of the Cokayne work, and may be compared with the hall screen at Swakeleys and with Inigo Jones's classic arches. The great doors, with their

of the sitting-rooms, and which ends with the arched doorway of the hall. The structure of the hall and its roof are of fifteenth century type and point to the time when John Tresham



became prosperous after Bosworth field. The openwork panels above the brackets of the hammer-beam roof have the Tudor rose in their centres and retain the Gothic spirit. It is true that English master carpenters clung to this late mediæval form throughout the sixteenth century; but the detail of Rushton is much earlier than at Wiston in Sussex, erected in Elizabeth's day, and therefore it is before the time of Sir Thomas the Builder. The fittings of the hall, its panelling, its tapestries, its mantel-piece, are, like its furniture, recent introductions of a fine kind, for all its features, including the great three-arched stone screen of the Cokayne era, were sacrificed

is none of the customary English barbarity in the modelling of the caryatides. They imply a knowledge of anatomy on the part of the carver, just as the disposition of the swags and masks and cartouches implies a knowledge of design. It is somewhat of the same character as that in the hall at Deene, but is much simpler in treatment. The Rushton example, though refined, is reticent in ornament, the crested helms and their mantling alone sharing the panels with the coats of arms. On the left, the Tresham trefoiled saltire stands alone; on the right it is the first of eighteen quarterings, many of which are derived through his grandmother, Anne Parr. This



*NORTH-WEST CORNER OF DINING ROOM.*

to the "French fashion" of eighty years ago. Despite its presenting the arms of the Treshams and of the Cokaynes, the mantel-piece is a new creation, and the heraldry is introduced not to mark present proprietorship but ancient associations. Of features which can with certainty be set down as the work of Sir Thomas the Builder, the interior offers few. Mr. Alfred Gotch commits himself to two only—the representation of the Crucifixion worked in composition in high relief on the east wall of the oratory, and the oak mantel-piece in the library of which an illustration is given. It is among the more delicately wrought of its time. There

achievement represented his favourite selection, and appears also in a corner of his portrait that hangs at Boughton, another of the ancient Northamptonshire seats included in this volume. It is the heraldry alone which enables us to assign the mantel-piece to Sir Thomas, for the style of it continued to be in vogue even in the earlier years of Charles I.'s reign, and therefore it might, like the staircase, have been a Cokayne-addition. The dining-room mantel-piece at Blickling in Norfolk is still in the same manner as that in the Rushton library, although it is dated 1627. That is the date on the central gable of the Rushton courtyard and must represent the time



*THE STAIRCASE HALL.*



when the staircase was inserted, and the staircase also resembles that at Blickling. The staircases, however, unlike the mantel-pieces, are contemporary, for Sir John Hobart bought the estate and began building the house at Blickling only three years before Sir William Cokayne became master of Rushton. To him or to his son, who succeeded him in 1626, the Rushton staircase hall is undoubtedly due. Its doorways and arcading closely resemble the work of the parapets and of the eastern screen, and also the interior work of the south corridor. On a newel of the stair and in the elaborate pendant of the plaster ceiling we find Cokayne heraldry.

while the pendant resembles another Northamptonshire example, that in the Canons Ashby drawing-room. In both cases the central pendentive is flanked by four curved caryatides, and at Rushton these take the shape of mermaid blowing horns. The Canons Abbey drawing room appears to have been decorated by Sir John Dryden not earlier than 1632. The plaster-work at that house and at Rushton must therefore be contemporaneous, and very likely the output of the same craftsmen. The dates 1630 and 1635, as well as 1626 and 1627, appear on the Rushton gables, so that the work was long in hand. Charles Cokayne was twenty-four years



THE STAIRCASE LANDING.

Chanticleer sings aloud as he stands on the newel-post that faces the magnificent stone door-frame with strapwork pilasters on the half-landing, and four cocks' heads are grouped as the lowest motif of the pendant. It is in the shape both of the balusters and of the newel-posts that the Blickling and Rushton staircases exactly coincide. In the scheme of carving and of finials they differ. At Blickling the newel-posts are, as at Aldermaston, surmounted by a set of statues; at Rushton the finials are heraldic, as at Hatfield and Temple Newsam. As regards the ceiling, the plaster-work is in the late strapwork fashion without panel ribs, such as we have seen at Apethorpe,

of age when he succeeded his father in 1626. Soon after he had finished the work at Rushton evil times fell on him. He was an ardent Cavalier and raised a troop of horse for King Charles, who, at Oxford in 1642, created him Viscount Cullen in the peerage of Ireland. The title does not seem to have been recognised by Parliament, for it is as "Sir Charles Cokayne" that he is fined £7,515 for delinquency. This was only part of the loss his loyalty cost him, the full sum of which he set down at £50,000, and as a result of it he had to sell the manor of Comb Nevill, where his father had lived and died. By way of compensation he betrothed his son to a great heiress in 1652. This,



THE OAK BEDCHAMBER.





IN THE ADAM BED-CHAMBER.

however, did not eventually lead to prosperity, for the husband was dissipated and the wife extravagant. He mortgaged his estates and she sold hers. Fortunately, after his death in 1687 there were two long minorities before his great-grandson, the fifth Lord Cullen, came of age in 1731. He had inherited the title fifteen years before that, and as he lived till 1802 he enjoyed eighty-six years of the viscounty. A great-uncle's prudent management had restored the finances of the estate, and its owner, during his long life, was able to take a leading part in the sports and pastimes of the Midlands, for he was a keen rider, and at least one of his horses, "The Cullen Arabian," earned great fame as a sire in the middle years of the eighteenth century.

Adam was the most fashionable designer. When next the "improver" came, an equal love of introducing new features was not accompanied by an equally refined and praiseworthy taste. The sixth and last Lord Cullen died in 1810, and eighteen years later his nieces and co-heirs sold Rushton to Mr. Hope of Amsterdam. Here is a sharp, short and decisive relation of his treatment of the house: "Mr. Hope, though seldom residing there, made great alterations, destroying the beautiful pendant ceilings of the upper drawing-rooms, painting the old oak staircase, etc., for the purpose of fitting up the house in the French fashion, which he did at a great expense and in a very sumptuous manner." The first floor of the north wing had

Unfortunately for Rushton, he seems at the age of seventy-five to have turned away from the company of his grooms and stable-boys, of which he is accused in his early days, and taken to that of the arbiters of taste of the time. Until 1785 the eastern screen of the quadrangle had opened on to a great outer court, the south side of which was occupied by the Church of St. Peter, rich in Tresham and Cokayne monuments, while to the north lay a range of offices and on the other side were great gates and railings. All this was too "Gothic" for the classic architects and landscape gardeners of the day, and the whole was swept away and replaced by a "serpentine drive." Rushton was merely sharing the fate of hundreds of fine places at that time. Happily, if much that was historic and delightful was destroyed, some really good work was added, for two of the accompanying illustrations show that Rushton has fine examples of the taste which prevailed during the latter period of the fifth Viscount's life, when Robert

been designed as a gallery 125ft. long, a more important example even than that at Apethorpe. But damage done by a fire in 1836 gave an excuse for converting it into small rooms. The last operations of this ownership must be those recorded by the date 1848 on the south front, for in 1854 the estate was purchased by the trustees of Miss Clara Thornhill. She was then a ward in Chancery, and the following year, being still under age, she married Mr. Clarke of Swakeleys, a Middlesex house the history of which follows this of Rushton. The owner of Swakeleys added to his name that of the new proprietress of Rushton, and their son, Mr. Clarke-Thornhill, is the present possessor of both. Mr. Clarke-Thornhill, a diplomatist and a traveller, does not reside at either of his seats. Rushton is now the residence of Mr. Van Alen, who has devoted his cultured taste, assisted by the professional advice of Mr. Jackson and of Mr. Gotch, to a careful nurturing of the old home of the Treshams and Cokaynes. The Franco-Victorian "sumptuousness" of eighty years ago has gone. Full value has been given not merely to the ancient fabric and to many exterior and interior features dating from the days of Tudors and Stewarts, but also to the worthy introductions of Georgian times. In place of the nineteenth century stuff which has been removed, much has been added in sympathy with the original work. Some of this is new and some old. The hall mantel-piece has already been alluded to as falling into the former category. The wainscoting of

the dining-room is of that linen-fold type with which men lined their rooms in the days of John Tresham and of his son the Grand Prior, to one or other of whom the more ancient parts of the fabric, such as the hall, have been attributed. On the other hand, a bedroom has been panelled in the manner in which it would have been treated by Sir Thomas the Builder. This paneling, though quite plain, is a delightful survival of the Elizabethan age. The beautiful figuring of the oak implies that it was got from pollarded trees, and the surface, full of texture and of light and shade, proves that the adze, and not the plane, has been the finishing tool. The very bulbous-posted oak bedstead which appears in the illustration might be that in which Sir Thomas slept his uneasy sleep, ever apprehensive that his Jesuit friends might be bringing down upon him the sheriff's midnight visit. The walnut chairs and day-bed, on the other hand, recall the post-Restoration time of the second Lord Cullen, whose rich and extravagant wife must certainly have refurnished in the latest mode. Without doubt, houses like neighbouring Boughton, that have had the great and unusual good fortune of retaining their ancient fittings and furniture, take the first place in our hearts and heads; but a noble structure like Rushton, which still carries so much of its history on its face, and which, in respect of its reparations and of its appointments, has been treated with informed sympathy, appeals almost equally to our interest and to our admiration.



MARBLE AND STEEL IN THE DRAWING-ROOM.





# SWAKELEYS, MIDDLESEX.

WHILE Sir Charles Cokayne—afterwards first Viscount Cullen—was completing the alterations at Rushton begun by his father, the Lord Mayor, another occupant of London's civic chair was erecting, within an easy drive of the City, a notable house which is now a possession of the same owner as Rushton.

Swakeleys is only fifteen miles from London Bridge as the crow flies, and even in the days of Lord Mayor Wright, when highways were few and ill kept, it was of fairly easy access, for the high road westward from London through Uxbridge was always passable. Now, the electric tramway drops you at Hillingdon, a little short of Uxbridge, and a walk of a couple of miles northward brings you to this interesting survival of Charles I.'s day. All along the high road London proclaims itself. If there is an occasional break in the line of buildings, it is occupied by market gardens for the supply of the metropolis; but once the by-road is entered rural England begins.

We are in leafy lanes and amid green fields, so that the environment does not make it difficult to project one's self back to seventeenth century days, for the house itself has been little altered since its second owner, yet another Lord Mayor, embellished his purchase. It lies in Ickenham parish, and was a place of no mean inhabitation before the present house was erected. In the fourteenth century the manor was held by Robert de Swalclyve, and a local adaptation of the name of this Kentish place whence he came has ever since clung to the Middlesex estate. Together with Hillingdon it was owned in the fifteenth and sixteenth centuries by Charltons and Bouchiers, and under Elizabeth John Norden, the topographer, describes it as "Sometime a house of the Brockeyes, nowe Sir Thomas Sherleyes." To the older house which the City alderman who bought the manor in 1629 found standing may have belonged the dining-room wainscoting, for it is composed of the small panels that obtained under Elizabeth and James, whereas Alderman Sir Edmund Wright had



SOUTH ANGLE.





THE PICTURESQUE ASPECT.



NORTH-WEST FRONT.



his new house built and fitted with an approach to the purer classicism which Inigo Jones had introduced. At the same time, it was evidently rather an effort on the part of his designer and craftsmen to keep up to the level of the newer mode. They were prone to relapse into inherited ways, and the dining-room panelling may be contemporary with the house. Together with his initials, Sir Edmund placed the date 1638 on his rain-water-heads, and that probably represents the year when he established himself in his completed home. Now we read in Henry Oxenden's diary that at Michaelmas, 1638, the joiners and painters had finished their work at the new house which Sir Basil Dixwell was building at Broome Park in Kent, and that six weeks later he began to reside there. Swakeleys and Broome, therefore, are exactly contemporary, and they are also remarkably alike in their exterior elevations. The plan of both of them is the H shape of the older school, but the hall does not occupy the whole width of the central block. That is much thickened and divided into two sets of rooms that look out on opposite sides of the house. At the same time, the wings project very considerably from the central block, whereas at Rainham, to which the year 1636 is assigned, the projection is not more than a few feet on the west side and only just enough to detach the end gables from the face of the central block on the east side. Rainham, the undoubted work of Inigo Jones, although a year or two earlier than Swakeleys and Broome in date of erection, is much ahead of them as a matter of design.

They are transitional between such houses as Apethorpe and Rushton, where the work of Sir Francis Fane and of the two Cokaynes was still in the purely Jacobean manner, and Rainham and Forde, where Inigo Jones introduced much of that pure Palladianism of which he had shown himself already a complete master in 1619, when he built the Whitehall Banqueting House. Swakeleys retains structural mullions and bays in its fenestration. In that respect it resembles Rushton. But the curved and finialled gables of that place have given way to a set topped with classic pediments, and having windows in them that approach the Palladian model of an aperture undivided by any structural mullion, and relying for stability partly upon its narrowness and partly on a keystone or pediment. But what is a tendency at Swakeleys is a fulfilment at Rainham, where windows and roof-lines are designed in entire accordance with Palladian principles.

Swakeleys, like Broome, is a brick building, but it has not, like the latter house, finely moulded bricks for its cornices, string-courses and pediments. These are all carried out in bricks, but treated more roughly and then dressed with plaster. This mode of imitating stone was not an introduction of the later eighteenth century classicists, though it was for them and their successor, Nash, to "find us all brick and leave us all plaster." In districts where stone was wanting, such as East Anglia, we find many manor houses of the Jacobean age with the bricks of their mullions, coigns and other dressings coated with plaster, and the rough finish of the bricks proves



STONE SCREEN OF THE HALL.



ENTRANCE HALL.

this to have been the original intention of the builder. We may take this to be the case at Swakeleys, where stone was sparsely used here and there, and even marble for the mullions and window-frames of some of the most important rooms, but where plaster forms the general surface of all the dressed parts, including the ornamental work around many of the windows. This is Jacobean rather than Palladian in character, and must date from Sir Edmund's time; indeed, except the unfortunate alteration of the glazing, the exterior has been singularly little changed by its succeeding owners. Lead glazing must certainly have been originally used. At some time or another this was removed, and wooden frames were set in rebates of the mullions. These have one transverse bar only, and the large size of the panes shows that the change was effected late in the history of the house. A return to the original method would at once remove an eyesore, and give back to the elevation its full character as a very fine specimen of an exceedingly interesting period of our domestic architecture. The exterior may still be called Sir Edmund Wright's work, for only in a few details has it ever been changed; but the interior was largely renovated some thirty years after the house was built. As taste had during those years been modified rather than revolutionised, it is a little difficult to assign dates. The original plan of the house was very conservative. At Rainham Inigo Jones had introduced a central entrance into the hall. But at Swakeleys the entrance, though in the centre of the house, is at one end of the hall,

just as at Montacute and at Wiston, or at any other house of Elizabeth's day where the designer wished to combine the new principle of a symmetrical exterior with an interior on the old-fashioned plan. At Swakeleys you still pass from the porch to the "screen," with office doors on the left and entrance to the main hall on the right. But the screen has quite changed its character. It is no longer an oaken division with scroll and strapwork ornament, but a classic structure, such as might decorate the western front of a Palladian church. On the same plan Inigo Jones designed his entrance gateways, more especially the still surviving York Water Gate. The large central arch is flanked by columns, of which the capitals support projecting portions of entablature. On these rest a broken pediment with a bust of Charles I. occupying the central space. Over the smaller side arches amorini hold up heraldic cartouches, and on the top of all a pair of lions sprawl, their fore part resting on the pediment. It has the appearance of a structure of solid masonry, but is described as "a screen of wood constructed and painted to simulate stone." Had it been of stone, the theory might have been started that it was made for another and greater site and brought hither, for the lions' heads touch the ceiling and even look as if they were pressed down by it. And, indeed, it may not have been part of the original design, for we read in Pepys's Diary that it was put up by Sir James Harington. He was a baronet and great-nephew to the first Baron Harington of Exton, who had been a notable servant to his Sovereigns.



But Sir James so eagerly embraced the popular side when Charles and his Parliament quarrelled that we find him among that King's Judges in 1649. Sir Edmund Wright was on the same side, for he it was who was the popular candidate for the Lord Mayoralty in 1640; and though Acton, the Royalist, seems to have been elected, Parliament interfered and Wright was installed in the civic chair. His daughter married Sir James Harington and inherited Swakeleys. But as the Harington fret is absent from the shields on the screen, and as the bust of Charles I. was there from the first, it seems unlikely that it dates from Commonwealth times and was erected by a member of the High Court that tried the King. The other fittings of the hall are later still, for the wainscoting of large plain panels and

by Inigo Jones, although it may well be described as a simple edition of that in the drawing-room at Coleshill. The panelling, painted white, is of the same period as that in the hall, which is of oak and was no doubt added by Sir Robert Viner, who will be responsible for the construction and decoration of the grand staircase, which occupies the centre of the garden front of the house. The walls and ceiling are painted with heroic or mythological subjects after the manner of those that we shall find at Stoke Edith and at Easton Neston; but they are probably much earlier, dating from the beginning of Sir Robert Viner's possession of the place, and being the work of the first Englishman to practise this form of decoration, of which foreigners like Verrio and Laguerre were the principal exponents.



THE SALOON.

the marble mantel-piece are in the style that prevailed under Charles II. and must be part of Sir Robert Viner's improvements. The wainscoting used by Sir Edmund Wright was after the manner of that in the Forde Abbey dining-room or at St. John's College, Oxford, and some of it may still be seen in the pantry. Certainly dating from Sir Edmund's time is the ceiling of the saloon, a fine room some 55ft. by 30ft., occupying, on the first floor, the whole centre of the house on the entrance side. The ceiling has the massive beam-like divisions to its sections that Inigo Jones introduced, and it has the same fifteen-panel scheme that he used in the Forde saloon and elsewhere. It is, however, much more reserved in its decoration than those in any of the great rooms known to have been carried out

Robert Streater is Evelyn's "famous history painter" who decorated Wren's new Sheldonian theatre at Oxford, which was opened in 1669. Some years earlier he had embellished in like manner Thomas Povey's house in Lincoln's Inn. He was also Sergeant-painter to Charles II. Now Sir Robert Viner, who bought Swakeleys from Lady Harington in 1665, was fond of being in the same fashion as the King whose chief financial agent he was. He was also intimate with Thomas Povey, and there can scarcely be any doubt that he employed Streater on his new staircase. Sir Robert was at one time a man of immense wealth, but he never recovered from the blow inflicted on him and other money-lending goldsmiths in 1672, when Charles II., at the instigation of Lord

Shaftesbury, obtained money for the Dutch War by seizing the bankers' funds in the Exchequer. Sir Thomas Viner had been the first of the family to rise to eminence as a goldsmith—the name by which seventeenth century financiers were known. He did much business with the State, both in its monarchical and republican phases, and was Lord Mayor in the year that saw Cromwell Lord Protector. His nephew, Robert Viner, was by turns his apprentice, his partner and his successor, the uncle dying in 1665, when the nephew bought Swakeleys and there entertained Povey and Pepys, the latter of whom thus records his impressions: "So we together merrily to Swakely, Sir R. Viner's. A very pleasant place bought by him of Sir James Harrington's lady. He took us up and down with great respect and showed us all his house and grounds; and it is a place not very moderne in the garden nor house, but the most uniforme in all that ever I saw, and some things to excess. Pretty to see over the screene of the hall (put up by Sir J. Harrington, a Long Parliament-man), the King's head and my lord of Essex on one side and Fairfax on the other; and upon the other side of the screene the parson of the parish and the lord of the manor and his sisters." His host had been knighted shortly before Pepys's visit, and in the next year was made a baronet. He was not only the King's chief money-lender, but also a personal friend. In No. 462 of the *Spectator*, Steele gives an amusing reminiscence of a scene at Sir Robert's mayoral feast in 1674, of which he had been an eye-witness. The King, who with his Queen had been present at the unusually magnificent pageant, had readily accepted the Lord Mayor's invitation to the banquet: "What with the Joy he felt at Heart for the Honour done him by his Prince, and thro' the Warmth he was in with continual toasting Healths to the Royal Family his Lordship grew a little fond of his Majesty, and entered into a Familiarity not

altogether graceful in so public a Place." So Charles stole away and made for his coach, but Viner "pursued him hastily and catching him fast by the Hand cry'd out with a vehement Oath and Accent *Sir, you shall stay and take t'other Bottle.* The Airy Monarch looked kindly at him over his Shoulder, and with a Smile and graceful Air (for I saw him at the Time and do now) repeated this Line of the old Song

*He that's drunk is as great as a King*

and immediately turned back and complied with his Landlord." This occurrence shows that the seizure of the bankers' funds in the Exchequer two years before had neither cooled the mutual friendship of King and goldsmith nor as yet greatly shaken the latter's financial position. But his creditors clamoured more and more as time went on, and, although the offers he made were very fair, they were opposed by some who demanded the sale of Swakeleys and his other estates in 1684. He, however, retained his Middlesex home till his death four years later. His only son, who had just been called to the Bar, died in the June of 1688, and the father, bowed down by his other troubles, never recovered the blow, but passed away in September at Windsor Castle. His estates were sold on behalf of his creditors and of his nephews, and Swakeleys saw a new owner. The fine eighteenth century plaster-work and wall decorations in that part of the gallery which was then transformed into an upstairs drawing-room show that the house continued to be of importance after it passed into the ownership of the ancestor of its present possessor in 1750. Later on it suffered some neglect, as the state of the chimneys implies. It is, however, now well cared for and fully appreciated by Mr. Gilbey, the tenant, and by Mr. Clarke-Thornhill, who inherited it from his father as he did Rushton from his mother.





# BROOME PARK, KENT.

EAST KENT has been essentially a little land to itself, a district with its own social history. It was dominated by no vast estate or overshadowing family, but teemed with pleasant houses of some presence and importance that were the homes of good families — quite fully conscious of their own worth and descent—who, while certainly taking their fair share in the general business and history of their country at large, yet especially foregathered and mated, gossiped and acted within their particular section of their particular country. Of all such families, none, perhaps, is more picturesque in history and character, more typical in life and action, than the Oxendens, whose ancestor, Solomon Oxinden, was of Oxinden in Nonington parish when Edward III. was King. His son was Prior of Canterbury's great monastic house, and was, at his death in 1338, buried in the Cathedral. From that time the family was on the upward

grade. Dene in Wingham parish became the seat of the head of the family; but other estates were acquired, and other members of the family established themselves in neighbouring places. Of these was Henry Oxenden, poet, gardener and gossip, who succeeded his father, Richard, a cadet of the Dene house, at Great Maydeken in Barham, and whose manuscript volume of poems, Biblical notes, family genealogies and diary of local events and individual doings still survives in his family, and gives us an insight into the lives and habits of the East Kent gentry during a large part of the seventeenth century and even earlier. In it we read that "Deane House was built by my great-grandfather Henrie Oxinden Esqre Ano Dni 1584." Of which much-mullioned and many-gabled house we have a picture only; for it was pulled down in 1830, Broome having long ere that become the chief Oxenden seat. Broome was a manor in Barham parish, and therefore near



THE NORTH ANGLE.



Great Maydeken, but did not in the seventeenth century belong to Henry Oxenden's relations. In the sixteenth century it had been part of the lands of the Digges, of whom Sir Dudley Digges was the most eminent, becoming Master of the Rolls in 1636. Before that date Broome had passed into the possession of Basil Dixwell, the second son of a Warwickshire family, who had inherited from a maternal uncle several Kentish estates, with residences at Trimlingham and Folkestone. Basil Dixwell at once assumed a leading position in the county of his adoption. He was member for Hythe in 1626, Sheriff of Kent in 1627 and created a

Man," with the result that Broome House now stands in a notably-timbered park of 400 acres. Next year all was ready for the masons, and so we read in Henry Oxenden's diary that in "April 1635, St Basil Dixwell layd the foundation of the house at Broome, it was up by the middle of Nov: following, but although the maine house was builded, reared and tiled by the time aforesaid, yet the in work, as sealing boarding etc., was not done till the end of the year 1636, and it was Sept following in the year 1637 before the joiners had made any great progress in wainscoting the rooms and it was St Mich: 1638 before they and the painters had finished



ENTRANCE HALL.

baronet in 1628. His inherited abodes did not satisfy him; he saw the amenities of his Broome estate, he set to work to create there a seat after the completest fashion of his day, and the operation was watched with interest by Henry Oxenden, who had succeeded his father at Great Maydeken in 1629. In a sheltered lap of the wind-swept downs, on the high road between Dover and Canterbury and halfway between them, protected by hanging woods and sloping westward towards Barham's pleasant church and village, Sir Basil found an excellent site, and in 1634 he "diked and quicksetted the great pasture fields and laid them to pasture which before had been arrable ground time out of the memory of

their work and made the house ready for St Basil to come into it: who came thither about six weeks after that St Michael and tarried there till St Mich: 1639." "Twentie and Seaven hundred thousand bricks" were made on the estate for the building operations, and many thousands were bought—probably the fine moulded bricks of the pilasters, cornices and gable pediments—and the house and outhouses were said, by the owner, to have cost him £8,000. Stable, brewhouse and garden wall had also been a-building meanwhile, orchard and timber trees ("an hundred walnuts" among them) had been set, and walks had been cut in Broome wood; so that not merely was the paint

dry within, but the surroundings of the mansion were more or less complete and orderly for that November house-warming of 1638. Amid all these details there is no mention of an architect, but the strong resemblance to Swakeleys has been alluded to. Broome clearly was designed by an

house, and which he certainly seems to have designed. But the total absence of his name or that of any architect in the Oxenden diary tends to show that Broome was built after the ancient manner of the leading craftsmen, who may have received a general sketch from London



*PART OF THE DRAWING-ROOM.*

adept in his art who had considerable knowledge of the purer classical style which Inigo Jones had introduced. It is, in its general scheme and in its pilasterings and mouldings, singularly like the garden-house at Charlton, near Woolwich, which is close to where Inigo himself had a

but themselves supplied the rest of the mental as well as all the manual work. How much more, after the autumn of 1639, Sir Basil Dixwell used his new home does not appear; but it was at Folkestone that the Oxendens, both of Dene and of Maydeken, visited him in 1641.



Rather more than a century later it was an Oxenden who, through his grandmother, succeeded the last of the Dixwells at Broome. This family, since their visit to the first Sir Basil Dixwell at Folkestone, had gained additional importance. Sir Henry Oxenden, who had taken a Dixwell widow as his third wife, was made a baronet in 1678. His younger brother George went into the East India Company's service, and we find his cousin Henry of Maydeken "going on board the Smyrna ship" in April, 1656, to wish him God-speed on his way to the Indies. He became Governor of Bombay and President of the East India Company in India, Persia and Arabia, and lies at Surat, where a stately monument commemorates him. His nephew Henry followed in his wake and became Deputy-Governor of Bombay, but in 1708 succeeded to Dene and the baronetcy. He had a younger brother, George, who went in for a University career and became Professor of Civil Law and Master of Trinity Hall at Cambridge. He it was who married Elizabeth Dixwell, and thus brought Broome to his grandson on the death of Sir Basil in 1750. At this date the Master of Trinity Hall was dead, and his second son, George, had succeeded an elder brother and two uncles (who had all died childless) at Dene and in the baronetcy. The respectable mantle of the head of the Cambridge college had not fallen on him, for his biographer sums him up in a concise but pregnant sentence, "He was notorious for his profligacy," and he who is curious in such matters may read of his "deeds of gallantry" in "Hervey Memoirs" or "Montagu Letters." His morals, however, were no bar to his public career, for he sat for Sandwich in five Parliaments, and was successively a Lord of the Admiralty and of the Treasury. It was his son George whom Sir Basil Dixwell appointed heir to Broome on condition of his taking the Dixwell name. But he died in 1753, leaving Broome to his father, who gave it to his surviving son, Henry. There Henry lived for twenty-two years, until his father's death gave him also Dene and the headship of the family. At Broome he was, and at Broome he still elected to remain, and the decline and ultimate destruction of Dene dates from this day. Yet Broome, now the chief seat, was susceptible of enlargement and improvement in the style of the age, and it was put into the hands of James Wyatt in 1778. This was soon after his adaptation of the old Pantheon for theatrical performances had made him a popular architect in the Græco-Roman style, and before the confectionery mediævalism of Horace Walpole infected him and transformed him into the prophet of neo-Gothicism. How

pure and elegant was his classic taste, and how like that of his contemporaries, the brothers Adam, may be seen by the illustration of the Broome drawing-room. We may regret that he touched the old H-shaped mullioned house, and put sashes to the hall and to the bedrooms over it on the north side, and filled up the space between the southern wings with his semi-circular-ended addition; but the room that addition contains is certainly a fine one, and an admirable example of a distinct and excellent architectural style. The same illustration gives us a sample of the very numerous and unusually good family portraits which Broome House contains, together with many other interesting and valuable pictures. The upper picture on the right is Hudson's portrait of the "wicked" Sir George, whose intrigue with the lady over the chimney-piece—his sister-in-law, Mrs. Thompson—is made the most of, as is his wont, by Lord Hervey in his Memoirs. The lower picture on the left is Sir Peter Lely's portrait of her mother, Lady Arabella Churchill, James II.'s mistress, while the companion picture on the right is again a Sir Peter, and represents the wife of Sir James Oxenden, the second baronet.

Since the day when Sir Henry Oxenden enlarged and altered Broome it is little changed. It has of late time somewhat declined, but in no sense decayed. The gardens which the Dixwells laid out and which Kip engraved are gone, but their position is clear, and such traces remain as lead one to the conclusion that in this case Kip was not over-imaginative. The structure of the house is as sound as ever, and exhibits an extraordinarily good bit of brickwork design admirably toned and weathered by age. The moment of its enlargement was also the moment of its family's highest fortunes. They then held Broome and Dene, and estates in Oxfordshire and Devonshire. But the nineteenth century was a century of decline, when estates fell away and no new ones were added to fill the gaps. Time came when Broome and 5,000 acres—better for amenity and sport than as rent producers—alone were left, and when the season of agricultural depression came it brought with it days of straitened means and lessened upkeep, and now of the enforced abandonment of the old home by its owners. Some day a new possessor may restore it and its surroundings to their ancient splendour and thus bring grist to the mill of the denizens of the estate and parish. This may be so, and it may have its advantages. Yet it is allowable to regret the passing away of the old order with all its history and associations, all its tangible memorials of brick and stone, of graven wood and painted canvas.

# RAINHAM HALL, NORFOLK.

**R**AINHAM is the father of North Norfolk's set of fine Palladian houses and an authentic work by Inigo Jones. When we remember that the builders of such great surviving eighteenth century mansions as Houghton, Wolterton and Holkham—all within a few miles of Rainham—employed architects who accepted Inigo Jones as their master, we realise the importance of this group of houses in our architectural annals and the interest of Rainham as the earliest of the series. Before we consider its architecture, however, we will enquire as to its origin. We will ask how it came to be before we look at what it is like. "Rainham, or Reineham, as it is wrote in the book of Domesday, takes its name from being seated on a running stream of water." As regards the derivation of place names, Blomefield, the old historian of Norfolk, certainly had water on the brain, and there is no peculiar river-side quality about this Norfolk parish to explain why its Saxon settlers should have distinguished it from its neighbours as, especially, a ham on a rhine. The river Wensum takes its early course through it on its way to Norwich. Before reaching the city it passes through Taverham, and here, in King John's time, we find one "Willelmus ad Exitum Villae" holding lands of the Prior of Norwich. Whether these lands were on the outskirts of this ville or township, and so gave their holder his surname of "Townsend," or whether he derived it from other holdings, does not appear; but in the next reign we find "Thomas Atte Townsend" possessed of a good estate at West Herling, and bearing on his shield the chevron between three escallops, which has continued to be the arms of the family to this day. His descendants flourished and held part of a knight's fee in Rainham as early as 1398, but it was 1543 before the chief manor and estate was acquired by the second Sir Roger Townshend. Of his origin and ancestry, Leland speaks rather slightly. He describes his grandfather as 'a meane man of substance' whose son "got about a hunderith pound of land by the yere with much traveling yn the law." This latter reference is to the first Sir Roger Townshend, a very successful lawyer, whose name frequently crops up in the Paston Letters between 1465 and 1493, in which year he died, having been a Judge of the Common Pleas since the reign of

Richard III. His country home was at Rainham, where he was buried, but he had bought of the Pastons and others a good deal of land in other parts of Norfolk, with the landed affairs of whose gentry he was closely mixed up, both legally and financially. As, moreover, he married an heiress, his son's inheritance was probably larger than Leland thought. The son continued in his father's footsteps, and "by enclining to the law, and good husbandrie at home," and also by a prudent marriage, he was able, as already stated, to become the chief landowner of the Rainham group of parishes, "so that his sunne and heire shaul be a man of a 600 markes of lande by the yeere." When he died in 1551, however, it was not a son, but a great-nephew, a third Sir Roger, who was his heir, and who again added to and developed the family possessions. Socially and financially the successive owners of Rainham were now of importance, and they abandoned the career of the law for the more courtly profession of arms. It was for his spirited conduct against the Armada that the third Sir Roger received his knighthood, while his son became Sir John at the taking of Cadiz. He also served in the Low Countries, together with a famous captain from his own part of the world—Horatio Lord Vere of Tilbury, nephew to the seventeenth Earl of Oxford of the Vere family. Their comradeship in arms led, later on, to a matrimonial alliance between their children, Sir John's eldest son mating with one of Vere's co-heiresses. This event did not take place until some years after Sir John was killed in a duel in 1603, for young Roger was then but a boy. But he was of age in 1617, in which year he was created a baronet, and in 1620 he had licence to travel abroad for three years. Though, "as appears from the council book," a visit to Rome was forbidden by the licence (its papistical tendencies were considered then a danger to young men), Roger must have drunk in the spirit of classic art and architecture during his period of Continental travel, for it was he who, in 1636, employed our first classical architect to build him, at Rainham, the earliest-known house erected in rural England by a country gentleman which entirely abandoned ancient native form and arrangement, and assimilated itself to an Italian model in both plan and style.



What Inigo Jones's design for Whitehall—of which the Banqueting House was the only portion erected—was as a type of a king's palace in the capital, Rainham Hall was as a type of a gentleman's house in the country.

be struck by the wide divergence between the two, not merely of detail, but of fundamental conception of what a house should be in ground plan, in elevation and in decoration. Almost contemporary as they are, Blickling, in style,



THE FRONT DOOR.

There still stands, as perfect and well preserved as Rainham itself, in the same part of the county a noble house which had only recently been completed when Rainham was begun. But if we compare Blickling with Rainham, we shall

belong to the reign of Elizabeth, and Rainham to the reign of Anne. Blickling is still on the plan of wide-spreading but narrow buildings, under a single span of roof, running round open courts or stretching out into long wings, thus



*EASTERN FACADE.*



forming an E or an H shape. Rainham is a solid, close-knit, rectangular building, some 120ft. by 80ft., with only just enough projection of centre and wings to cast a slight shadow and afford a shallow "eyebreak." At Blickling, the finialled gables, the clustered chimney-shafts, the mullioned windows, all show a survival of native mediæval forms. At Rainham, the pediment, the entablature, the solid and pilastered chimney-stack, the keystone aperture for windows, tell of the

triumph of the classic spirit under the guidance of an informed mind. There is learning in its general forms and proportions, there is delicacy in its details and ornaments; but there is also picturesqueness arising from the infusion of a certain amount of native and individual leaven into the classic mass. Here is no servile copy of Sansovino or Palladio, but the work of a man who, though steeped in their principles, thinks for himself, and adapts them to special circumstances



*CHIMNEY IN RED DRAWING-ROOM.*



THE ENTRANCE HALL.

and situation. The high-pitched roofs of the wings are a wise retention of a Northern feature—a flat roof, indeed, seldom appears in any of Jones's designs for country houses—while a sufficiently classic appearance is afforded the main elevation by giving to the roof ends the curved and pedimented masonry screens which the Italian Renaissance builders had devised for the western fronts of some of their churches. The very beautiful doorway (whose noble height and proportions are hardly realised until the visitor measures it by his own inches as he enters) brings him at once into the centre of the great

entrance hall, some 50ft. long by 25ft. wide and of double-storey height. The pure classic character of its pilasters, supporting an entablature whose refined frieze of masks and fruit swags is very similar to that which the architect had recently used on the elevation of his Banqueting House, must have struck its early visitors as a distinct departure. No less unusual must the great, upstanding ribs and the large panels of its ceiling have appeared to eyes accustomed to the much flatter and more intricately designed strapwork ceilings of the Elizabethan school. Another fine ceiling of the same type is in the saloon,



which occupies the centre of the east elevation on the first floor. Although the inferior painting of the panels—for which Jones can have been in no way responsible, for they look very much like William Kent's work—somewhat mars

Jones discarded the double-pilastered and two-storeyed mantels with strapwork and other Flemish motifs which had so long prevailed, and introduced a type of refined proportions and exquisite detail, very classical in feeling and

generally wrought by Italians. Yet they have a distinct English stamp, and with only slight modifications continued until Robert Adam imposed a somewhat severer form and a colder and flatter scheme of ornament. A reference to the illustrations will enable the reader to understand why Mr. Reginald Blomfield calls Rainham "the most distinguished example of the seventeenth century domestic architecture in England. Quiet, reserved and dignified in the highest degree, it stands by itself apart alike from the mere picturesque of Jacobean work, and from the genial yet coarse manner of Wren."

Among all the Townshends who have owned the lands of Rainham, the builder of Rainham House has the least recorded history. Of the life and character, the thoughts and deeds of the man who was primarily responsible for this remarkable and early example of a revolutionised architectural taste in England, we know nothing. He was made a baronet, he travelled abroad, he sat in Parliament, he was "esteemed for his charity and munificence," he built Rainham, he died at the age of forty, before the outbreak of the Civil

Wars. Such is the bald and curt biography of Sir Roger Townshend, whose descendants were to fill so large a page of our political annals. His elder son, John, succeeded and died a minor, and was followed by his brother, Horatio. Sir



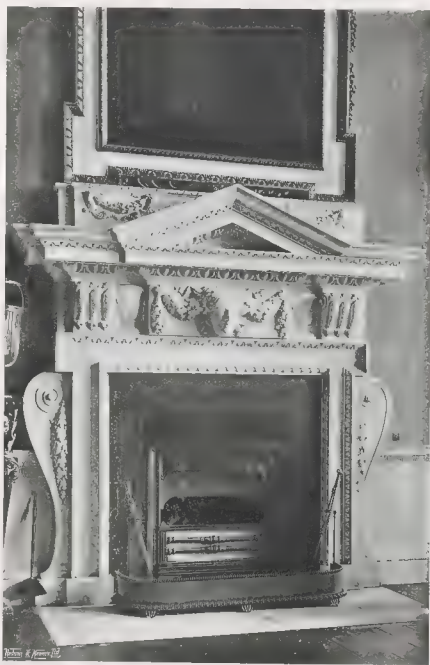
IN THE DINING-ROOM.

the effect, a detail of this ceiling is given, as being typical of the style of which Jones was the originator in this country, and Christopher Wren the continuator. The same may be said of the chimney-pieces in the saloon and other rooms.



CEILING OF THE SALOON.

Horatio was a minor when he succeeded and during the struggle which went on between Charles I. and his Parliament. He thus got through the difficult time with the fine home uninjured and the rich estates unimpaired. He came of age in 1651, and, the Cromwellian régime being established, he accepted it. When Richard succeeded Oliver as Protector, Sir Horatio sat for Norfolk in his Parliament in January, 1659, and was a member of the Council of State which accepted his resignation in May. Then he became a convinced and active partisan for the return of the Stewarts. Charles visited him at Rainham in 1671, made him a Viscount in 1682, and stood sponsor, as did also the Duke of York, to his son Charles,



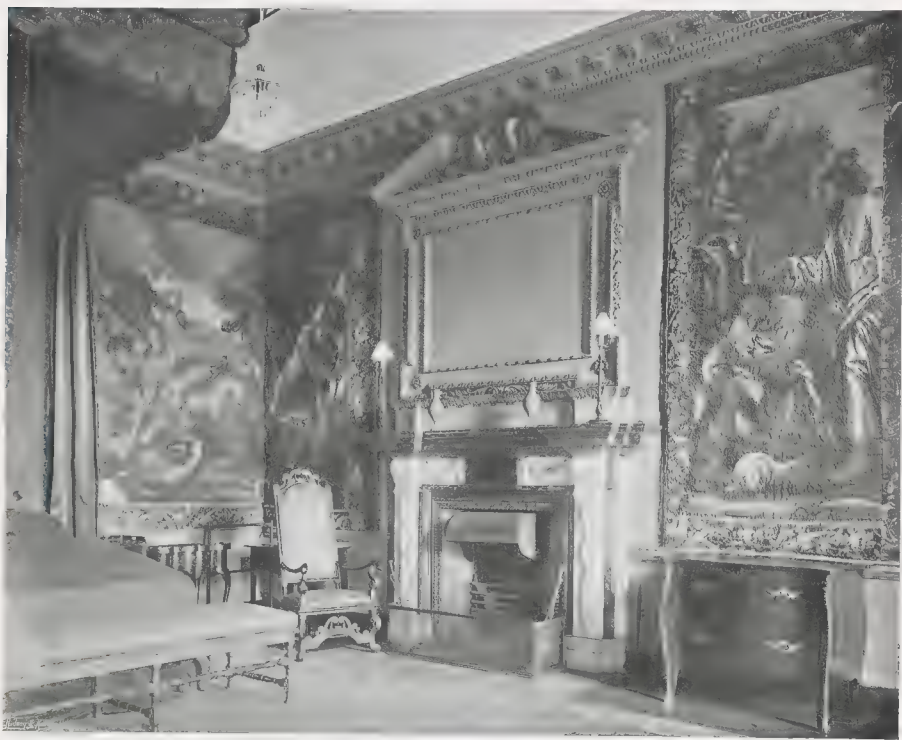
IN THE SALOON.

who succeeded his father as a lad of thirteen in 1687. Although he was thus born in a full Tory atmosphere, and was educated in the strictest Tory principles, the second Viscount Townshend joined the Whig Party when, in 1697, he returned from that "finishing school" of the period, the Continental Tour. His neighbours in Norfolk, the Walpoles of Houghton, had changed politics a generation earlier. The head of that family had strongly supported the Revolution of 1688, and his son Robert was with the young Lord Townshend at both Eton and King's College, Cambridge. Thus began a connection, political, social and matrimonial, which was only broken during the last years of Townshend's life. Under



Queen Anne's Whig Ministry Townshend was Ambassador at The Hague and Walpole was Secretary at War. With the advent of the Tories under Harley and St. John, Walpole found himself not only displaced, but in the Tower on a charge of bribery, while Townshend was recalled from The Hague and dismissed from the captaincy of the Yeomen of the Guard. Such treatment was a good specific for strengthening their Hanoverian proclivities, and they were foremost among the supporters of George I. on his accession in 1713. As a peer and a slightly older man, Townshend obtained the higher office. Walpole held the humble if lucrative post of

supremacy. Till now he had played second fiddle to Townshend, but after this the rôles were gradually reversed. Such a change in the public position and political influence of the two allies and neighbours naturally laid the seeds of discord. For some years, however, all went well. In 1713 Lord Townshend had married, as his second wife, Walpole's sister Dorothy, and she proved the capable and prudent cementer of the alliance. But she died in 1726, and after that the brothers-in-law began to drift apart. Till that date Rainham had remained the finest house in North Norfolk, for if Blickling covered more ground, it was old-fashioned in style



QUEEN ANNE'S BED-CHAMBER.

Paymaster, but Townshend was Secretary of State, and distinguished himself by his vigilance and ruthlessness during the Jacobite rising of 1715. The Tory Party being now a negligible quantity, the Whigs had a free field to develop internal dissensions. Townshend had not yet learnt the art of satisfying the Continental views of our German kings. But his retirement with Walpole in 1717 was fortunate for both. The Stanhope Ministry incurred the odium of the ruin which followed the bursting of the South Sea Bubble, and collapsed in 1720. Walpole was then hailed as the financial saviour of the country and began his period of

and arrangement. Now even Rainham began to be behind the times. Inigo Jones probably placed thin wooden casements with lead lights in its classical window apertures. These, however, were equally adapted for sashes, which Lord Townshend would delight to substitute. At Blickling this could not be done without changes almost amounting to rebuilding, and still more would this be the case with humbler and older houses, such as the Walpoles' family home. So Lord Townshend employed William Kent to improve Rainham. It was, however, a house so much before its time that, though now a century old, it needed very slight alteration of

either plan or decoration to make it similar to the most recent designs. In fact, though credit was, at the time, given to Lord Townshend for large works and important changes, it is noticeable that authorities of our own day, who all give Rainham a prominent place in their architectural works, lay little stress upon the eighteenth century alterations, but remark rather upon its survival in almost its original condition. When we remember that William Kent accepted Jones as his great master, published many of his designs and used others, unaltered, as parts of the buildings which he carried out, we shall not be surprised at the synchronous character of the whole of Rainham, and at the difficulty of exactly deciding what modifications and redecorations were carried out under the second Viscount. With him the days of Rainham's pre-eminence came to an end. Sir Robert Walpole aimed not only at the first place in the Ministry, but at the first place in his own county, and the new Houghton was begun in 1722.

If Rainham, as a great country house, was eclipsed by Houghton, which, in turn, was soon overshadowed by the splendour of Holkham, the Townshends, throughout the eighteenth century, continued to occupy a very prominent position on both the political and the social stage. The third Viscount, indeed, was not especially distinguished, but his wife was "celebrated for her galantries, eccentricities and wit," and her *bon mots* and doubtful acts find full record in the pages of Horace Walpole. She was the mother of two capable sons. Charles, the younger, inherited his mother's wit and his

grandfather's political abilities. His speeches, if not always to the point, were very brilliant, one on East India matters being called by Horace Walpole, "Garrick writing and acting extempore scenes of Congreve." He was Chancellor of the Exchequer in 1766, but died the next year of a neglected fever at the age of forty-two. His elder brother, George, was a soldier, who fought at Culloden and Laufeld under the Duke of Cumberland, whom he afterwards quarrelled with and caricatured. He therefore opposed any extension of the standing army, and in 1757 warmly took up the question of the Militia, and carried the Militia Act through the House of Commons. No sooner was it law than he went down to Norfolk to carry out its provisions in that county, and he was the first Militia colonel appointed. The scheme was acrimoniously opposed by many, and the mystery of his quarrel with the Earl of Leicester is told elsewhere. We even hear that his own father, "attended by a parson, a barber and his own servants, and in his own long hair, which he has let grow, raised a mob against the execution of the Bill, and has written a paper against it, which he has pasted upon the doors of four churches near him." George Townshend was a brigadier under Wolfe in 1759, and the final capture of Quebec fell to his credit, as the chief command devolved on him when Wolfe was killed. He was Lord-Lieutenant of Ireland in 1767, and became a field-marshal and a Marquess. His descendant still holds the title and the estates.



WESTERN FACADE.





# FORDE ABBEY, DORSETSHIRE.

THE Abbeys of Forde and Tintern present the most considerable remnants still surviving of the eighty-five religious houses which the English Cistercians once possessed. Yet there is to-day no similarity between the buildings at Forde and at Tintern. The latter is among the finest of our Gothic ruins. The former is a stately habitation whose mediæval fabric is largely cloaked by a mantle of seventeenth century classicism. It is for its splendid but roofless minster that we visit Tintern. At Forde no stone of the monks' church survives, but a great part of its last abbot's fine domestic work remains to delight the visitor, who, if he regrets that only a portion of this great example of Henry VIII.'s day survives, can still take pleasure in the noble rooms and sumptuous wood and plaster work which Inigo Jones substituted for the simpler interior fittings of Thomas Chard.

Forde Abbey was founded in the twelfth century, at a time when Norman was still the architectural style, and traces of it remain in

the chapel. Of the first pointed style which succeeded, an example survives in the monks' dormitory, but the monastic church—whose final form seems to have been in the Decorated style—has its very foundations hidden under the greensward of the lawn that stretches in front of the south elevation of the great and motley house. It is on this south side that the wholly different and antagonistic architectural principles of Thomas Chard and Inigo Jones have had to dwell in enforced amity since the middle years of the seventeenth century. When the monastic house saw its last day, the whole of this façade, 250ft. in length, must have offered a remarkable example of the excellent style of buildings which great Churchmen, regular and secular, were everywhere erecting during the opening decades of the sixteenth century, and in which the first germ of the later Palladian manner occasionally appears in the details. Thomas Chard was elected Abbot of Forde in 1520. He was of Awliscombe, near Honiton, where the almshouses he built and endowed still stand. He



WHERE 1530 A.D. MEETS 1650 A.D.



proceeded to St. Bernard's at Oxford, Archbishop Chichele's foundation for students of the Cistercian Order, which was suppressed at the Dissolution, but whose "capital message" was granted in 1555 to Lord Mayor White as the site of his new College of St. John's. When Prince wrote his "Worthies of Devon," in 1700, Chard's name was still to be seen, "in golden letters on a window over the common entrance." He took his D.D. degree in 1507

native Gothic style, which still prevailed, and at the Italian Renaissance manner which was being introduced for ornamental work. On no other exterior in England can a set of carved panels in bas-relief be found equal in design and execution to those above the southern windows of Chard's Hall. They are in the purest Italian manner and remind us of the interior work on the chantries of Christchurch, Hampshire, and on several tombs dating from Henry VIII's

time. The Forde panels have been curiously neglected by writers on this period, and are not mentioned in Mr. Gotch's books on "Early Renaissance Architecture." They have never been satisfactorily illustrated. This is accounted for by the fact that they are high up and difficult of approach for an architect to make measured drawings or for a photographer to take detail negatives. Moreover, the lichens that have taken possession of the surface of the Ham Hill stone interfere with a full appreciation of the carving of the scrolls, figures and arabesques. The same Renaissance feeling occurs in the upper panels of the tower just below the battlemented parapet; but, for the rest, Abbot Chard's work is Gothic. It is in Gothic letters that, above the last-mentioned panels, is carved the Latin inscription which informs us that the work was done in the year of our Lord 1528 by the Lord Thomas Chard, Abbot. Gothic also



ABBOT CHARD'S TOWER AND REFECTORY.

and became coadjutor to the Bishop of Exeter, obtaining the title of Bishop of Solburia in *partibus infidelium* and receiving various advowsons, including that of Thorncombe, which is the parish in which Forde stands. The love of building, which he seems already to have exercised at St. Bernard's, found ample outlet as soon as he became Abbot of Forde. He must have collected a remarkable set of craftsmen for his purpose, for they were adepts at both the

is the feeling of all the heraldic panels on the tower oriel and above the cloister windows. These panels contain the arms, badges and initials of those who founded, endowed, or built the Abbey, such as the De Redvers, the Courtenays and Thomas Chard himself, whose initials are combined with both crozier and mitre to mark his episcopal and abbatial rank. The surviving portion of the cloister—originally the north walk—is a remarkably rich and stately example

of the late Perpendicular style, and is best enjoyed from the interior, where the window tracery is repeated for the wall panels. The ceiling, however, has suffered from after-treatment, and the introduction of palms and other exotics prevents

the newer surface and remains exposed. The refectory, though it retains its ceiling and its window tracery and is still over 50ft. long, has lost its remaining features and its full extent. A carved panel of Chard's time found behind the plaster



*THE PORCH.*

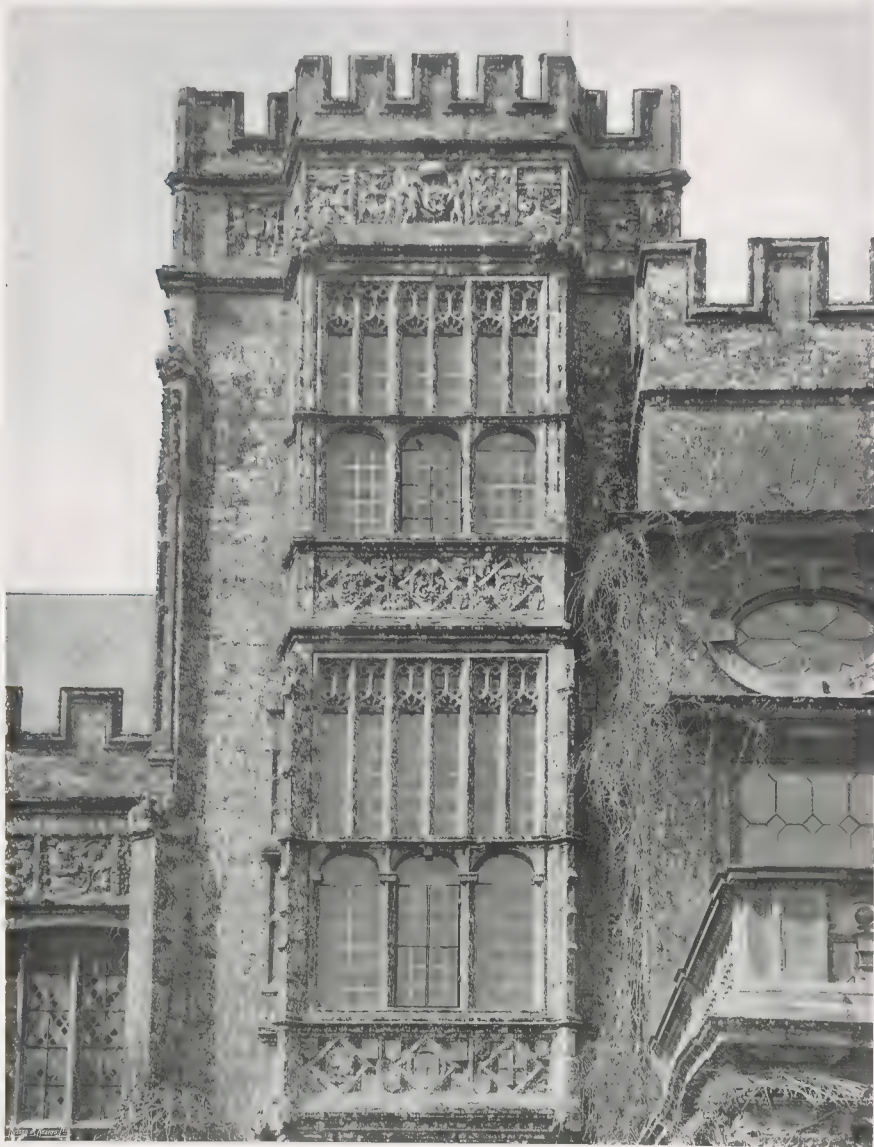
our forgetting that we belong to the present while we linger in this choice relic of the past. This cloister was built by Abbot Chard over Early English work, of which a portion has, in the course of alterations, come to light under

of an upper room beyond the present west wall of the refectory marks its original limit, which may also be traced in one of the illustrations by the line of its roof extending over the first three classical windows of Inigo Jones's alterations. A



later age needed a smaller hall but more numerous rooms. This, unfortunately, meant not only a sacrifice of the interior proportions of Chard's great hall, but also of part of the set of Renaissance panels on the exterior. When, however, we reflect that of the equally important Cistercian house of Newnham, the thirteenth century foundation of the Mohuns of Dunster, lying six miles to the west of Forde, scarcely a vestige remains, we must be thankful for small mercies

and for the forbearance displayed by the grantee of Forde after the Dissolution. When Abbot Chard and his monks, "by their unanimous assent and consent, with their deliberate minds, right knowledge and mere motion," had surrendered the monastery to King Henry in the thirtieth year of his reign, it was granted to Richard Pollard, one of the leading royal agents employed in effecting this class of work by persuasion or by force. He probably pulled down the church and other



*DETAIL OF THE TOWER.*



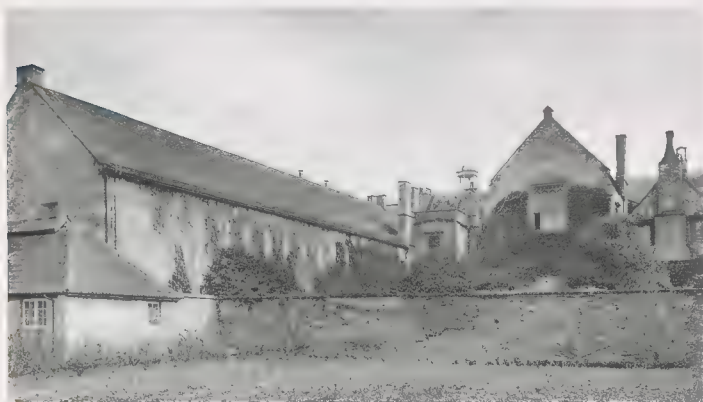
GOthic AND RENAISSANCE.

buildings round the cloister garth, which were needless for his purpose, and established himself in the newly-built abbot's lodging and the contiguous apartments. This, however, is conjectural only, for there is no decided trace at Forde of his occupation or of that of his son, Sir John. Two absentee ownerships then followed before it became the property and the residence of a successful lawyer, who gave it the character of a great house of his own time and did his work so well that it

has suffered little alteration since. We read in the "Worthies of Devon" that the Abbey "met with a better fate than most others of the same quality . . . which coming into the hands of Attorney General Prideaux he, between 40 and 50 years since, was pleased to repair it; and changing the model of it converted it into a noble house as most in these parts." Though the Prideauxs are of Cornish stock, a branch early crossed the county border, and one of them, who



made a fortune in the law in James I.'s time, was settled at Netherton Hall, near Honiton. His second son, Edmund, followed in his father's footsteps and soon made a name for himself both at the Bar and in politics. He was returned for Lyme Regis to the Long Parliament as an opponent of the Court. In 1643 he became a Commissioner of the Great Seal and was Solicitor-General in 1648. But his principles were too constitutional to admit of his taking an active official part in the King's trial, and he resigned his office to become Attorney-General when Charles was no more. His legal practice is stated to have been worth £5,000 per annum—probably as large a sum as any in the profession (including St. John, the builder of Thorpe) were making at that time. Under such circumstances, the purchase and transformation of Forde presented no financial difficulties, and it is fortunate indeed that the new owner did not sweep away what he found and begin building anew. As a matter of fact,



THE MONKS' DORMITORY.

Inigo Jones, though he considerably modified, did not add to the existing buildings anything more than certain excrescences to the north to accommodate his great staircase and other requirements of his time. He did not increase the length or the great south façade. Although the west end of it is pierced with three tiers of classic windows and is brought into some symmetry with the east end by the arrangement of the pediments over its upper windows, yet all this is contrived within Chard's walls. The north side of the house shows this clearly, for it reveals both Gothic and Renaissance work at the north-west corner. On the tall narrow section which juts out here, there are some charming panels of mermaids, and just beyond it to the left may be seen a portion of the only remaining Gothic window, and a larger and more elaborate panel in the Italian manner just below. Further on are the filled-in windows of the refectory, which, as was usual in Gothic halls, was originally lit from

both sides. Beyond the gable finial of the refectory roof is seen a high building, the slope of whose battlemented roof is that which was most affected in late Perpendicular times. This slope, just like that of the west and east ends, is not allowed to show on the south side, where Inigo Jones was anxious to produce some measure of classic effect. But its presence is a proof that the Gothic building was of the same size and height as at present, and that Inigo Jones used an existing space as the site of his saloon, which occupies the upper floor of this central portion of the house. On the south front he left none of Chard's work unaltered except the cloister, a portion of the refectory, and the tower, and even the tower is slightly modified. Wishing to give more light and a completer classic feeling to the rooms within, he removed from the lower half of the two great windows of the bay the three subsidiary mullions and all the tracery, and made three round-arched lights. The result is not

inharmoonious, for these windows are among the few contrived by Inigo Jones that retain the glazing of his time. The leaded lights and casements which he used were nearly all replaced by sashes filled with the strange octagon and lozenge shaped panes which were considered to be "in the Gothick taste" by Horace Walpole and his successors. It will be observed that wherever Inigo Jones's glazing remains, as it does in one or two windows of the eastern projec-

tion, his work does not associate at all disagreeably with the Gothic of Chard, and it would be an immense improvement if it were replaced wherever the sashes were substituted. Inside the house Inigo Jones made greater changes than outside, and created a suite of apartments which rank among the finest productions of the Commonwealth times.

There were few Englishmen who, between the years 1645 and 1660, possessed the means, the security and the taste to build and decorate sumptuously. Ruin and exile had fallen upon the majority of owners of great estates. A minority had succeeded in keeping clear of complications, or in changing sides with judgment, and so had not suffered seriously in purse or person. But the feeling of political insecurity kept them from large expenditure of a kind that drew attention to their proceedings. Rich partisans of the successful side were apt, from conviction or interest, to be too strongly tinged with Puritanism to launch

out into the domain of art or architecture. It was a most regrettable circumstance that the disturbed times came at a moment when the greatest architect of his age was in his prime, so that most of Inigo Jones's drawings and plans

in Berkshire was, as far as we know, the only great country house which Inigo Jones had in hand to build entirely anew. But the Earl of Pembroke, who, when its fortunes darkened, had turned against the Royal Family that had



*THE REMAINING NORTH WALK OF THE CLOISTERS.*

were either never executed at all, or were used with more or less freedom and alteration by his successors during the century which followed his death. When Edmund Prideaux was ready to undertake the transformation of Forde, Coleshill

showed benefits upon him, was busy with the south side of Wilton House, and Prideaux's fellow-lawyer, St. John, was meditating the building of Thorpe Hall, which, we shall see, is the work of John Webb and was erected after the death of his



master and kinsman. Much the same may be said of the work at Forde. Jones died in 1652, but the heraldry in the central oval of the saloon ceiling shows that it was only completed after the marriage of Edmund Prideaux's son in 1655, while the date 1658 appears on the staircase. As even at Wilton much of the work of supervision and completion was left to Webb, he may from the first have had charge of the carrying out of the master's designs for Forde. Except for the

total disappearance is therefore matter for deep regret. As the Abbey does not seem to have been used residentially during the period that preceded Prideaux's purchase, it had probably lost most of its original Gothic fittings. Whatever there was, Inigo Jones swept away. With the exception of the refectory ceiling, which is original though much restored, there is hardly any woodwork left dating from Chard's day. About 30ft. were cut off the west end of the

refectory, its north windows were built up and new classic doors and wainscoting were added. So little was the Gothic work considered that the angel corbels that support the interfenestral shafts were cut to admit the panelling, the cornice of which ends just below their heads. The space taken from the refectory was divided by a floor and the lower room converted into a dining-room. Beyond it, facing south, is the small drawing-room, which has other apartments behind it, while above lies a suite of apartments, of which that over the dining-room is known as Queen Anne's Room, having been fitted up for her reception by the husband of the Prideaux heiress. The two floors of this western end of the house are connected by a small but very charming staircase, noticeable for its plaster as well as its wood work. The plasterers were given an immense field at Forde, and the more



IN THE CLOISTER.

addition of a cartouche containing the arms of the Attorney-General and his second wife, Chard's entrance porch under the tower was retained unaltered, but, the doorway reached, all the woodwork was renewed. When we consider that Chard excelled most of his brother churchmen, so many of whom were building at the time, in sculpture on stone, we may infer that the wood-carvings at Forde must have been pre-eminently good examples of the fine type which prevailed under Henry VIII. Their

modest examples of their art are quite as enjoyable as are the splendid ceilings of the chief apartments. There is, at the east end of the house, a little bedroom, not more than twelve feet square, where, within a wreath forming a large central circle on the ceiling, two nude boys are skipping. It is an excellent design of a simple kind, carried out with much vigour. Still more reserve is shown on the west stair. There is an ornamental centre to the ceiling, enclosed by a border of flakes laid over

each other like leaves, and the same motif is used to edge the plastered surface under each flight or landing of the stair. Elaborated and enlarged, it reappears as a wreathed bay-leaf ornament, filling the flat of the broad ribs that

his sense of classic proportion and delicacy, allowed at Rainham or Coleshill or at Ashburnham House. But they are quite in his general manner. With him the panel ribs, very slight and shallow under Elizabeth, and only moderately



*THE HALL: PART OF THE FORMER REFECTORY.*

panel out into circles and oblongs the ceiling of the small drawing-room. This is one of the rich and elaborate examples. There is about them a little more of the Jacobean indiscriminate wealth of ornamentation and free use of figure subjects rather clumsily executed than Inigo Jones, with

broad and deep under James, are given almost the appearance of beams and are always massive. They surround much larger and more simply arranged panels than had been usual. Strapwork devices disappear and are replaced by motifs of more direct Italian origin—close-set wreaths of



fruit and flowers, scrolls, arabesques and masques, cornice work with modillions and with egg and tongue, acanthus leaf and other such purely classic ornament. In the Forde dining-room, for example, it will be seen that the whole ceiling consists of nine principal panels, of which the large central one is subdivided into an oval with spandrels. The same arrangement will be found at Coleshill, both in the hall and in the saloon.

There, however, though the panel ribs are heavily ornamented, the panels themselves are simply and rather severely treated, while in the Forde dining-room there is a total absence of that plain surface the value of which Inigo Jones so keenly understood and so admirably expressed in his architecture. Close-clustered wreaths of fruit and foliage occupy the flat of the great ribs, the



THE DINING ROOM: IN THE SPACE CUT OFF FROM THE REFECTORY.



THE STAIRCASE.

cornice of which is supported by modillions. The oblong panels are filled with bold arabesques, the square ones with bay-leaf wreaths, and the same leafage frames the central figure of Ceres. Amorini and trumpeting angels are entwined in the scrollwork which occupies the flat between the inner and outer oval ribs of the centre. The design is well conceived and sumptuous; the execution is somewhat coarse. Bold and picturesque, it betrays the same lack of technical perfection which marks English craftsmanship

during the Elizabethan and Jacobean periods. Inigo Jones's drawings were, in the matter of taste and learning, of exceedingly high order, but he had to battle against a certain homely clumsiness, on the part of those to whom they were entrusted to execute, which was not unsuitable to the more haphazard modes of the earlier English Renaissance, but was quite out of place when strict classicalism supervened. At Forde the execution in both wood and plaster shows that the English craftsmen had not yet



reached that perfection of technique which they showed in the time of Wren and Grinling Gibbons. But it deficient in finish, it shows verve and sureness in its interpretation of the master's designs, and as the master in this case

Jones is to be held responsible for the Forde plaster-work. Its general lines are undoubtedly his, but as he probably did not superintend its execution, even if it was done before his death, much of the detail would be left to the operatives,



*IN THE SALOON.*

of altering an ancient house did not design in his most classic manner, the result is very enjoyable, and better suited to companionship with the older style than would have been more coldly refined methods. It is, indeed, a question how far Inigo

and they filled in after the manner of their fathers. The woodwork gives evidence of being in closer touch with the architect's intentions; and the dining-room, the design of which is not obscured by tapestry introduced later, well shows his style.



*TAPESTRIES IN THE SALOON.*





CEILING OF THE SALOON.

The disposition of the panels retains enough Jacobean sentiment to remind us of work at St. John's College, Oxford, and of that already alluded to as remaining in the Swakeleys pantry. But the classic treatment of the pilasters and cornice, and the character of the mantel-piece, foreshadow the post-Restoration designers. Many of the same forms are used as are found in the smaller rooms at Wilton. There, however, the single and double cube rooms are on a far more ambitious decorative plane than anything at Forde, the saloon of which is, however, of almost the same size as the Wilton double cube. It is a first-floor room and lies on the east side of Chard's tower. The approach is by the principal staircase, which is placed behind it in an annex built out on the north side of the house. This staircase is an early example of filling in the space below the handrail with perforated panels of highly-modelled scrolls. Rather earlier still in date, but much in the same style, is the staircase at Aldermaston, with which Inigo Jones's name is conjecturally associated. That example is remarkable for the wealth and boldness of its motifs; figures, masques, cartouches, trophies of arms, as well as floral scrolls, all appearing in the panels, while statues surmount the newel-posts. At Forde there is the same vigorous massiveness of treatment, but more simplicity of design, each large panel having a central cartouche surrounded

by scrolls of flower and leafage, while on each newel-post stands a vase of fruit. The contemporary staircase at Thorpe is very similar, and the system became fashionable after the Restoration. Facing the top of the staircase at Forde is the great doorway that opens into the saloon. The scheme here, as in the dining-room, is to divide the wall spaces into sections by fluted Corinthian pilasters, but the great size and height of the saloon enable these to be almost on a scale to have pleased Vanbrugh. The mantel-piece, of marble below and wood above, is the most elaborate piece of work done at Forde, and is comparable to that in the single cube at Wilton. Splendid and historical as are five great tapestries from Raphael's cartoons which so largely cover the walls of the saloon, they are, perhaps, no improvement. They were given by Queen Anne to Francis Gwyn, who married the Prideaux heiress, and were no part of the original scheme of wall lining and decoration, complete and excellent in itself, which they in part obscure. It is a case of *embarras de richesse*. The ceiling, slightly coved, and divided into fifteen panels, has the same wealth of ornamentation as those in the other rooms, but is more thoughtful in design and finished in workmanship. Here, almost certainly, Inigo Jones gave a fully-detailed drawing, and gave it into competent hands for execution. It is in size and in quality the most

important plaster-work ceiling done under the Commonwealth, for the ceiling of equal dimensions at Wilton depends for its sumptuousness not on its plaster-work, but on its paintings. Eastward of the saloon is the oak chamber with the huge bed, whose four-post canopy is wholly detached from the bed itself. It bears the date 1638 on its cornice, which is supported by the twisted columns carved with vine ornament, which were then a fashionable introduction from Italy and were used at Gwydir Castle at the same date. The arms on the bed are those of Bellevs of Stockleigh, and not those of Prideaux or of any other family that has owned Forde, which lost most of its historic furniture at a sale in 1846. Some, however, such as the tapestry in the saloon, was purchased for the house, and some pieces of interest are distributed about the house. In the dining-room is placed a day-bed in Spanish leather with two lifting ends. The Charles II. type of this article of furniture—of which a good example appears at the foot of the great bed in the oak room—had only one end, but that of an earlier date at Hardwick has two ends, like the one at Forde, on which tradition says Cromwell once slept. In a bedroom over the chapel is a four-post bed, its woodwork of plain Jacobean character, but with a canopy and hangings of rich crimson velvet and silk fringe. Such upholstery was generally reserved for

sumptuous pieces, such as James I.'s bed at Knole, and its use for the small and simple example at Forde is unusual, and was probably a later addition to adorn it for the expected visit of Queen Anne to Forde. Next to this room is the monkish Scriptorium, below which is the chapel, and the chapel was the chapter-house of the Abbey. As a structure, it dates from the earliest days of the Cistercian foundation, and Norman work appears in the columns and arches. But the east window is an insertion of Abbot Chard's age, while the whole of the woodwork dates from the day when Inigo Jones made it into the chapel of the Commonwealth lawyer. The screen which divides the chapel from the ante-chapel is a very pure and beautiful piece of designing. Four pilasters divide it into a wide central doorway, with pair-arched apertures over a long panel on either side. The cornice and pediment are severe in treatment, but excellent in proportion. The ornament is mainly limited to a pierced panel over the doorway, and to pendants on the pilasters formed of ribands and clusters of fruit. Very similar pendants, but larger and more elaborate, will be found decorating the inter-panel spaces in the double cube at Wilton. A comparison of the design and of the technique of this screen and of later ones produced under the inspiration of Wren and Gibbons—such as the



THE SMALL DRAWING ROOM.



splendid example which the authorities of Winchester College 'unwisely threw out of their chapel at the dictation of a neo-Gothic architect, and which we shall find at Hursley —will show that while design did not improve, technique went forward by leaps and bounds. The openwork panel, though less coarse than are those on the staircase, has nothing of the extreme crispness and delicacy which such work afterwards reached; while the fruit clusters are of such primitive lumpiness that it is difficult to realise that the man who was to treat the same subject with such absolutely surprising and almost excessive fidelity to Nature was already born

carried Forde to her husband, Francis Gwyn, of a Glamorganshire family, but born in Somerset, and related to the Fraunceises of Combe Flory. A strong Tory under Charles, James and William, and in office whenever that party was in power, Francis Gwyn was a favourite with Queen Anne, though the Royal visit for which so much preparation was made never took place. He made no considerable structural alterations in anticipation of this event; it was rather a matter of refurnishing. But the date 1713 on a rain-water-head shows that the house was being overhauled and repaired, and it is said to have been at this date that the monks' dormitory was



THE OAK BEDROOM.

when the work in the Forde chapel was done. Passing through the screen, we find the pulpit occupying the south wall. It is a very simple yet a most agreeable, and also a very practical, composition. The steps rise into a panelled recess in the wall, from which the pulpit and its sounding-board project, and in the centre of which is a little oval window, shedding a direct light on to the preacher's manuscript. On the north wall, opposite to the pulpit, is the family monument of the Attorney-General. That staunch Cromwellian escaped the awkward moment of the Restoration by dying in 1658, a year after he had been made a baronet by the Lord Protector. Forty-four years later his grand-daughter

divided off into a long corridor—known as the Monks' Walk—with bedrooms off it. If this alteration had to be made it could not have been better done, for the effect of the long white-washed gallery with the original lancet windows preserved and divided off into pairs by the new plaster vaulting is excellent. Francis Gwyn served as Secretary at War under Harley and Bolingbroke, and fell with them on the accession of George I. As a Tory he had no chance of further office, but he continued to sit in the House of Commons till he was eighty. His sons ended his line, and on the death of the younger one in 1777 there seemed no one nearer to inherit than John Fraunceis of Combe Flory, a



*THE "MONKS' WALK"*



*THE CHAPEL.*



cousin of Francis Gwyn's wife. He and his son after him took the name of Gwyn and lived much at Forde, but during the latter's absence abroad after the peace that followed Waterloo Jeremy Bentham was his tenant for three years, and "enjoyed it immensely." He and James Mill, who was for a while with him, worked at different tables in the saloon, and he declares: "Oh what a quantity of felicity there was in the room where the cartoons were!" Sir Samuel Romilly, who visited him in 1817, gives an interesting account of his impressions of Forde: "I was not a little surprised to find in what a palace my friend was lodged. The grandeur and stateliness of the buildings form as strange a contrast to his philosophy as the number and spaciousness of the apartments—the hall, the chapel, the corridors and the cloisters—do to the modesty and scantiness of his domestic establishment." With the death of John Fraunceis Gwyn in 1846 came a change. The house and estate were put up to auction and eventually were acquired by Mr. John Miles of Bristol, for £54,650. Twenty years later it passed into the possession of the family of its present owner. The eight days' sale of the contents of the Abbey which followed the purchase by Mr. Miles created a certain stir even at that time, when ancient furniture and ornaments were not sought after as they are to-day. There is an account of it in the *Gentleman's Magazine* and some of the prices are given. The bed alluded to as

having belonged to the house is described as "Queen Anne's bedstead and crimson silk velvet furniture, which was fitted up for her reception at Ford Abbey—81."

Of the saloon wall hangings, now known to be the product of the Mortlake looms, we hear that "on the 3rd day five pieces of Arras Tapestry after the Cartoons of Raphael, presented by Queen Anne to Mr. Sec<sup>y</sup> Gwyn & for which his son refused 30,000l. offered by Count Orloff on behalf of the Empress Catherine of Russia, were sold to the new proprietor of the abbey at 2,200l." The younger Prideaux's portrait of the Duke of Monmouth fetched £28, while the Lord Rochester by Kneller that had belonged to Francis Gwyn was knocked down for £16 5s. 6d. It is rather surprising that as much as 22s. an ounce was then paid for three tea canisters. They were, no doubt, a very fine set of the highly-embossed type, often of "Chinese" character, which were made in Queen Anne's time and would now realise a very large sum.

The loss of so many of its valuable appointments was a sad moment in the annals of Forde. But the zealous care taken of the fabric and of the remaining contents, and their apt association with newly-collected additions by its subsequent owners, are matters for much congratulation. Forde is still in the first rank of England's ancient and historic seats.



SOUTH FACADE.

The Abbey Church stood, Facing the Cloisters, & here the Lawn is now

# THORPE HALL, NORTHAMPTONSHIRE.

THORPE HALL, in the hamlet of Longthorpe, and a short distance west of Peterborough, is one of the best examples of the work of John Webb, who evidently had more than one patron near Peterborough. Probably after having made a success of one house he was employed to build more. Which was the first erected from his designs or Inigo Jones's portfolios is not known, but he is credited with having been the architect not only of Thorpe Hall, but also of Walcot Hall and of Uppington Manor, both in the same neighbourhood. As originally intended, house, curtilage, stables, offices and gardens were all built to Webb's designs, but the gardens were remodelled and much important garden architecture was

introduced, in 1850, by Sir John Nasmyth, who was employed on this work by the father of the present owner.

This fine old house was built, like so many others, from a great fortune made by a Law Officer of the Crown, but it is believed that the greater part was amassed under the Protectorate by fines and "pardons" extracted from the Royalists. Its builder was Oliver St. John, the younger—the "dark-lantern man," as he was nicknamed in the pamphlets of the day, from some resemblance, both in face and character, to the typical plotter. But if he did amass riches at the expense of his enemies, he fought hard enough for them, and ran risks which showed indomitable courage. Oliver St. John,



THORPE HALL.



afterwards Lord Chief Justice of England, was born about 1598, and was the son of Oliver St. John of Cayshoe in Bedfordshire, a grandson of the first Lord St. John of Bletshoe. He was

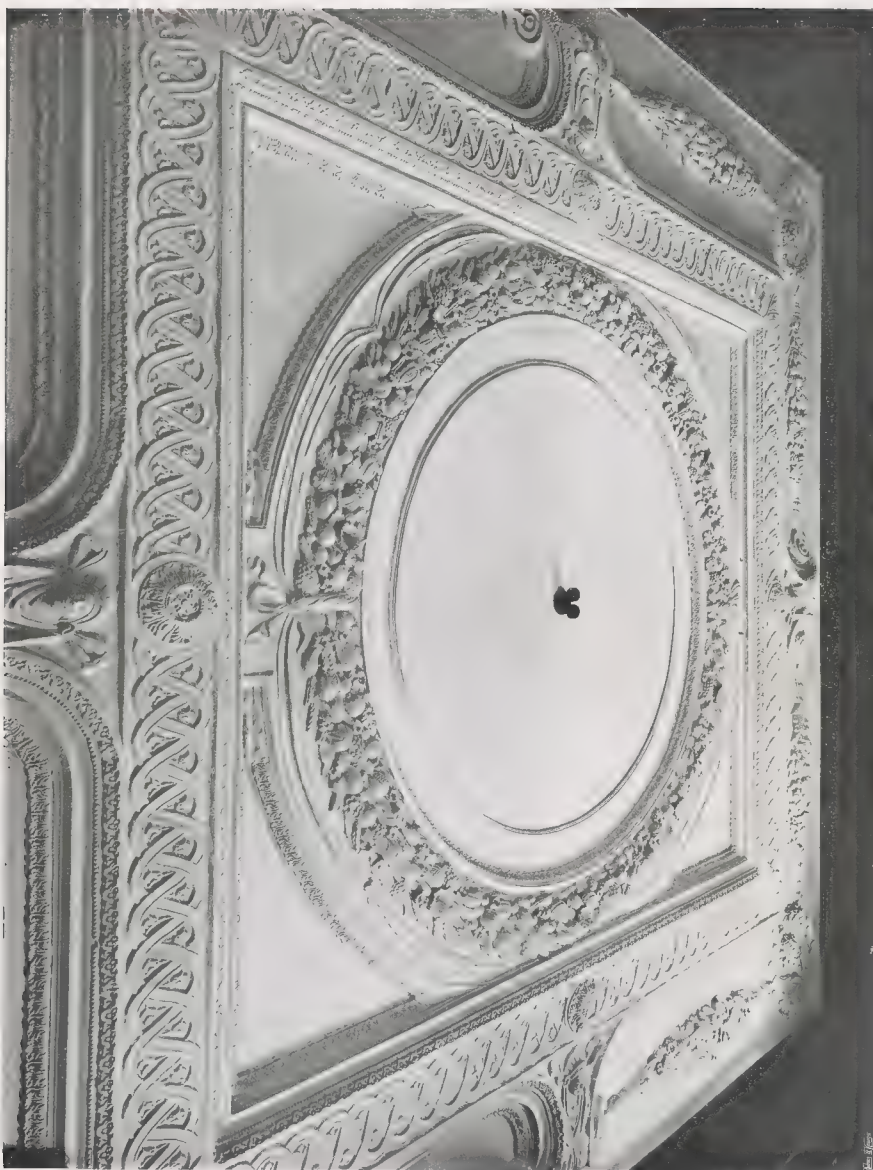
—by ties of all kinds, of business, friendship and marriage. He was brought before the Star Chamber for giving information as to the King's plans to "bridle" Parliament; was mixed up



*THE STAIRWAY.*

called to the Bar, and almost from the first was an active member of the opposition to Charles I. He was connected with its leaders—men like Hampden and Cromwell and the Earl of Bedford

with Pym, Lord Saye and Lord Warwick in opposing many of Stafford's pet schemes; and acted as counsel for Lord Saye and John Hampden in their resistance to the payment of ship-money.



THE CEILING OF THE OAK ROOM.



There was plenty of demand for the services of a counsel who was not afraid to take up cases in which the questionable acts of the Crown were resisted. His speech for Hampden won him such an immense reputation that, though he had before not had much practice at Westminster Hall, he was thenceforward "called" into all courts and all cases where the King's prerogative was most contested, as Clarendon, who hated

him, admits, and tells us that "he was the engine that moved all the rest," a man "reserved and of a dark and clouded countenance, very proud, and conversing with very few, and those men of his own humour and inclinations, and very seldom known to smile." He was a leader in obtaining Strafford's execution, saying, "We gave law to hares and to deer because they be beasts of the chase. It was never accounted



THE LIBRARY DOORWAY.



THE LIBRARY CHIMNEY-PIECE.

cruelty or foul play to knock foxes and wolves on the head, as they can be found, because they be beasts of prey." He married first a distant connection of Cromwell's, and secondly a cousin of the future Protector, a granddaughter of the head of his family, the former owner of Hinchinbrooke House. This lady was a close friend of Cromwell's, as is shown

by a remarkable letter addressed by him to her. It is the second remaining letter written by the Protector. He addresses her as "my beloved cousin," and writes almost entirely about the state of his soul, with which, on the whole, he seemed pretty well satisfied at the time, though he admits that he had "hated light and been a chief of sinners" at one time. The



letter ends, as Cromwell's often do, by saying a word or two for a poor friend whom he wanted to help in business, and he was never slow to remind people who had promised to help anyone and *forgotten*. As for St. John, he probably was too much in evidence to be forgotten. He was made Lord Chief Justice, was, almost the leading man in England, next after Cromwell, during the Protectorate, and is said to have received £40,000 in "pardons" of malignants. He took no part in the trial of Charles I., but after the Restoration the House of Commons excepted him from the Act of Indemnity to await some penalty, less than death, to be hereafter determined. Then began a rather curious game of "exchanges." Lord Clarendon, back from exile, became Lord Chancellor, and did his best to force Lord St. John, the imposer of fines for "pardons," to bribe him with the gift of Thorpe Hall. But apparently St. John shared the view, *beati possidentes*, and would not yield the house, which the dated and crested water-pipes show that he had finished building in 1656. He was then made the subject of an Act making it impossible for him ever to hold office again; but, as Monck seems to have aided him, he suffered nothing worse than that he went abroad, and there remained quietly till his death in 1673, though some authorities say that he returned in 1669 and died at Thorpe.

The house remained with his male heirs until the death of Sir Francis St. John, whose daughter, Mary, brought it by marriage to Sir John Bernard of Huntingdon. From them it passed to the owners of Milton Hall and to

the Earls Fitzwilliam. In 1850 it was purchased from Earl Fitzwilliam by the late Rev. William Strong, Chaplain in Ordinary to the Queen, and by his wish the garden was laid out and renewed very largely on the plans of Sir John Nasmyth, though the gates in front show the original piers

with the crest of the St. Johns. The house is built of Ketton stone, and although it has been exposed to the weather for 250 years, it is in nowhere worn or decayed. The interior is not all equally richly decorated, though the allegation that Lord St. John lowered the scale of ornament after the King had remarked that it "was too fine for a subject," and that, therefore, it was discontinued, does not seem to be borne out by dates. The King was fighting in the Civil Wars while St. John was laying the early foundation of the family fortune, and even if the house were partly built, it is very certain that he never stayed at Thorpe, as the country was



THE DOOR OF THE OAK ROOM.

held by the Roundheads from the beginning. Parts of the walls surrounding the garden are built from material formerly in Peterborough Cathedral; but it is not to be supposed that Lord St. John was a despoiler of the fabric of that glory of the Fen Country. It was granted to him, but he "gave it to the town of Peterborough for their use as a Parochial Church." Now the town, considering the greatness of the charge to repair it, agree to pull down the Lady's Chapel and expose the materials thereof for sale." It is clear that the owner of Thorpe Hall saved the cathedral, and also that he bought some of the stones of the Lady Chapel with which to build some new

garden walls, the money going to repair the rest of the cathedral. The act compares favourably with that of the body which sanctioned, quite recently, the destruction of the magnificent Tithe Barn of the Abbey for no particular reasons which have ever been made apparent. When a piece of the garden wall was taken down a few years ago much worked stone was found, all the carved parts being set inwards. They were then reversed, and thus remain to this day. If the interior is

Webb's pre-Restoration work, it shows he had already developed the style which obtained in post-Restoration times. The flat handrail of the stair and the open-work carving of the filling beneath it, the garlands and swags of ceiling and doorways, and the general detail of the chimney-pieces might almost have been designed by Wren. Thorpe bears much similitude to Sudbury and Tyttenhanger, with which it may be classed in excellence as well as in character.



*THORPE HALL. ENTRANCE.*





# SUDBURY HALL, DERBY.

**I**N the ancient church of All Souls at Sudbury in Derbyshire may be seen the recumbent effigies of two ladies, whose wimpled heads rest upon lozenge-shaped cushions, and whose hearts are held in their hands. These worn and silent figures probably represent ladies of the ancient house of Montgomery, which was seated for some centuries at Sudbury, and whose heritage passed in marriage with a richly-dowered heiress to a branch of the Vernons of Haddon. The Montgomerys had struck deep roots into the soil of this favoured region of England, and their possessions were at Sudbury (where they had a park in Plantagenet times), at Cubley (where they had a residence), and at Hill Somersal, Marston Montgomery and other places in South Derbyshire and Stafford. In the twelfth century John de Montgomery gave lands in Sudbury to Tutbury Priory, and his descendants were knights of the shire, and men of wealth and position, the last of

the line being Sir John Montgomery, who died in 1513. His estates were partitioned among his three daughters and co-heiresses, Sudbury passing to Sir John Vernon, who married the eldest of them. This knight was a younger son of that Sir Henry Vernon of Haddon who acted as governor to Prince Arthur, and who signed the Prince's marriage articles with Catherine of Aragon, and he was uncle to the famous Sir George Vernon, "King of the Peak," whose daughter, Dorothy, eloped, as the story goes, with John Manners, and whose homely effigy may still be seen in Bakewell Church, making the visitor bethink himself how much of romance and poetry may exist in the life of everyday.

Sir John Vernon, the first of his family to be seated at Sudbury, was of the King's Council for Wales, and his grandson, John, died without issue at the age of sixty-one in 1600, having married Mary Littelton, widow of his kinsman,



*THE SOUTH-WEST FRONT.*



Walter Vernon of Houndshell. She was a prudent lady who did much to redeem the family estates, which had become somewhat involved, and in her time the present Sudbury Hall was built. It is said to have been begun about twelve years after her husband's death, but the character of the design and detail points to a rather later date. The site chosen, probably that of an earlier mansion, was superb, for the house looks out across the beautiful valley of the lower Dove to the green recesses of the Forest of Needwood, where grow some of the finest oaks and hollies in England. Dame Mary Vernon did not build and adorn the splendid abode for herself, but for those who were to come after her. The heiress was her niece, Margaret Vernon, sole daughter of her husband's brother, Henry, and this lady married Sir Edward Vernon of Houndshell, son of Dame Mary Vernon's first husband. From this marriage Lord Vernon is descended. The first peer was George Vernon, created Lord Vernon, Baron of Kinderton, in 1762, who prefixed the name of Venables to his own on inheriting the great Cheshire estates of Peter Venables, last Baron of Kinderton. Lord Vernon married, as his first wife, the daughter and co-heiress of the second Lord Howard of Effingham, and afterwards the sister and ultimate heiress of Simon, first Earl Harcourt.

The illustrations will suggest that work was carried on and often resumed, in perfecting and beautifying the house during a considerable number of years. The north-east front is strangely similar to the original elevation of Lyme by no means far distant—as carved on the mantel of its Stag Parlour. The projecting wings, the many and rather eccentrically transomed windows, the pilastered porch, the domed cupola, even the arrangement of chimneys agree. Yet there is just that space of time between the two dates of erection which allows of the development from the school of John Thorpe to that of Inigo Jones.

The material of which the house is built is a warm red brick of pleasant tone, with a darker lozenge pattern worked in, and there are stone dressings and details which give variety. In the illustration of the north-east front it will be observed that the porch, erected in two stages, is a very remarkable piece of Jacobean architecture. The round-arched doorway is flanked by double columns, resting on panelled bases and supporting a cornice and segmental pediment, which give space below for two niches of very unusual character, and a shield supported by two cherubs and framed by delicate carving. The general arrangement is repeated in the upper stage, but with changes which give freshness and individuality. A good example of fine stonework and of the sculptor's skill is this excellent porch; but the placing of one pedimented excrescence on the pediment of another one beneath it, instead of creating a coherent composition, shows that the designer lacked knowledge of the laws of classic architecture and that Inigo Jones's methods were not applied here. Yet the squareness of the plan of

the house and the slight projection of the wings imply no earlier date than Rainham. In the symmetrical character of the central block of the Hall, with its projecting wings, surrounding balustrade, and bold roofs and chimneys, rising to the circular lantern, there is charm arising from the combination of unity with variety. The same bold and yet simple character gives distinction to the south-west front, which rises with dignity of form above the gardens which it surveys. The hipped roofs cannot well belong to the days of Dame Mary Vernon, and most of the interior details are of the time of Charles II. and not of James I. They are an advance on Forde and Thorpe in the matter of finish and the designing is generally of a later date. Some of the doorways remind us of those known to date from Webb's later years, such as those at Tredegar and Ramsbury; but other examples of woodwork and all the decorative plaster ceilings are in the manner of Wren, and may be compared with those at Halswell and Holme Lacy. Grinling Gibbons himself, or one of his ablest pupils or copyists, is represented in much of the mantel-piece and door-frame work, but more especially in the excellent and elaborate staircase. It is not quite so refined in design and delicate in execution as that at Tythrop—which is perhaps the choicest example of this school, but it is quite equal and extremely similar to those at Cassiobury and Dunster, which appear in a former volume of this work, and that at Tyttenhanger, which forms the very next subject. In all these cases the openwork filling below the handrail is composed of scrolls of acanthus foliage and huge conventional flowers, with some variety as to the presence or absence of fruit, shields and cherubs. In all these cases the strings are ornamented with oak-leaf wreaths, a favourite emblem after the Boscobel incident. Newel-posts and their finials, too, are closely assimilated, Dunster having the same hanging wreath of fruit, Tyttenhanger the same basket of flowers as we find at Sudbury. All these staircases not only belong to the same period and breathe the same spirit; they are clearly the product of one mind and one workshop, and though they are the immediate successors of those at Forde, Thorpe and Tredegar, they are far ahead of them in delicacy of handling.

Much work of reparation and addition was done at Sudbury thirty years ago, but it was done with taste and knowledge. The harmonious richness of the saloon makes a feast for the eye, and beautiful French furniture, clocks and bronzes add to the interest and charm of the interior. The wall panels frame fine portraits of ladies of the house of Vernon and others, the ceiling is magnificent, and the whole of the work, as will be seen, is of the utmost elaboration. But, perhaps, the North Hall may claim precedence for nobility. Upon its walls hang many portraits of famous men and beautiful women, for Strafford and others, whose names are in all our histories, have their place in the great collection. The ceiling above is



THE NORTH EAST FRONT.



magnificent in its work in plaster the cavetto, as a cornice with festoons of flowers and fruits, and the deep moulded panelling, extraordinarily elaborate, all enfaming a splendidly enwreathed ceiling painting, than which Verrio never

in circular panels of the best type of the school of Wren; the walls are lined with a fine library, and with many notable pictures; the Chippendale and other furniture is of great interest, and rich rugs clothe the polished floor, making an interior



CEILING OF THE NORTH HALL.

produced a better. The Long Gallery, which has an extent of 145ft., is a famous apartment, resembling in plan the long galleries of the sixteenth century, but a marvel of richness in a style they never knew. Here again is a ceiling

of infinite charm, and a perfect composition in detail and harmonious colour. Another chamber that deserves special mention is the Queen's Room, so called from having been occupied by Queen Adelaide during her residence at Sudbury,



THE STAIRCASE.



*THE NORTH HALL.*



*THE ENTRANCE TO THE SALOON.*





*CORNER OF THE SALOON.*



GRINLING GIBBONS'S WORK IN THE DRAWING-ROOM.



THE QUEEN'S ROOM.



*THE GALLERY.*

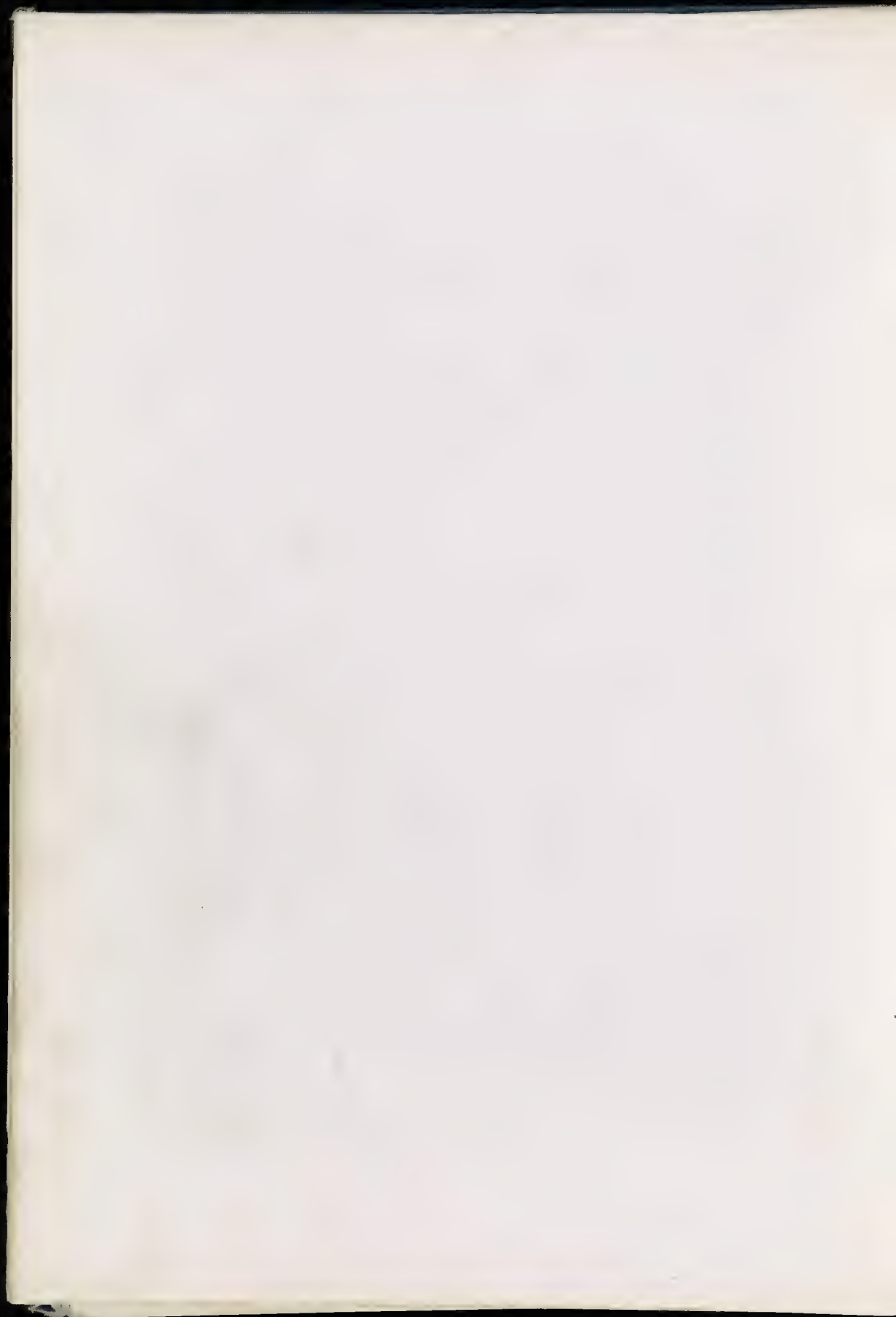
from 1840 to 1843. It has a grand ceiling, a fine carved tester bedstead, and a marble chimney-piece, where the wreathed oak leaves again appear, surmounted with a richly-worked overmantel. Cassiobury, so similar in date and decoration, had been the first home of her widowhood. Sudbury is a house of character and charm, full of interesting and valuable things, among which rank

high the noteworthy collection of pictures of the Italian and of the Dutch schools which clothe such wall spaces as are not allotted to the family portraits already mentioned. It stands in a park of 600 acres, and its windows on the south-west front have a delightful outlook over the lake and woods down to the Dove and the sylvan region beyond.



OAKWORK.





# TYTTENHANGER, HERTFORDSHIRE.

TYTTENHANGER was in that parish of Ridge which takes its name from the hill-ridge, the boundary of the corner of Hertfordshire abutting on the Middlesex parish of South Mimms, and it is now in the new parish of London Colney. The park of Tyttenhanger is old Abbey land, parcel time out of mind of the possessions of that great Abbey of St. Albans, a little kingdom under a mitre, a house which only the Abbey of St. Peter at Westminster might match with for pride of place. The abbey church, although defaced and Grimthorped out of all likeness to its ancient self, still saddles the hill upon which St. Alban, the first martyr of England, is said to have died by the sword; but only in chronicle books can we recover the house in which the abbot and his monks kept such noble state. The high ceremony which surrounded the abbot was, indeed, the reason for the founding of Tyttenhanger. The abbot of St. Albans, being at once a great counsellor of the

King, one of the first among the dignitaries of the Church, and a lord of rich manors and broad lands, became at times, like any sovereign prince, oppressed by his honours, and had need to escape for a while from those things which made even his dinner a splendid weariness of the flesh. Therefore, he would sometimes take refuge at his manor house of Tyttenhanger, a pleasant retreat from which he might rule the Abbey at ease, with few but his nearest servants to cumber his ways. Even there the duties of his high place followed him closely, for Tyttenhanger lies so near to the London Road that great men would turn aside and ask of the abbot himself better hospitality than they would have found in an abbotless house of monks. So the high table in the hall must needs lengthen itself, and the life at Tyttenhanger became as little reposeful as that of the Abbey, until one Michael of Mentmore, to escape his insistent visitors, broke up his Tyttenhanger house and moved still deeper into the



*SOUTH EAST CORNER.*



country, building to one of his manor houses a new chapel and hall, with a kitchen, a cheese-room and a bakery, and ringing all his new work with a high wall. This shy and churlish abbot did not live long to enjoy his carefully-planned seclusion, for the Black Death was crossing Europe while he was building his high wall, and, coming to St. Albans, it laid low the abbot and his prior, with the sub-prior and many a monk. The magnificent John Delamare, the next wearer

begin the new building of the neglected house of Tyttenhanger. William Heyworth, the next abbot, finished the work about the year 1411, and John of Wheathampstead, the most famous of the abbots and a Hertfordshire man who loved his own country-side, added to the buildings of those who had gone before him, praising the house of Tyttenhanger in Latin verse. By this time Tyttenhanger must have been a stately house. We read of its great fish-ponds, in the making of

which the Benedictine Order ever excelled, and of its chapel, on whose walls Abbot John caused all the saints who bore his name of John to be painted in a row, with the picture of himself kneeling before them and asking their aid. His successors maintained Tyttenhanger until the ancient Abbey itself came to its last days in the year 1539, the fatal year of the abbeyes.

In 1547 a new man came to Tyttenhanger, a layman, a Chancery lawyer and a knight. Thomas Pope, the son of an Oxfordshire gentleman of small means, was among the first of those who rose to wealth and rank upon the new policy of King Henry VIII. When the Court of Augmentations was founded to deal with the lands and goods of the houses of religion, Thomas Pope was its treasurer, and his office was one in which a man might become suddenly rich to a degree not to be believed in the generation before him. As a visitor appointed by the King, Sir Thomas

rode to St. Albans on a December day in 1539, and took from Richard Stevenage, the fortieth and last of the abbots, the surrender of the Abbey, the ancient ivory seal of the house being handed over in token that all was at an end.

So well did Sir Thomas Pope use his place and influence, that some thirty manors, the spoil of the monasteries, came to his hands, and among these, in 1547, he had acquired this manor house of Tyttenhanger, which became the country seat



THE GARDEN DOOR.

of the mitre, was not one who would have lived long in a remote manor house. His long abbacy fell on stirring times. The King of France is said to have been for a while in his keeping at St. Albans, and he fortified the Abbey with an embattled wall, which must have given great comfort to his monks when the rebels of the great rising of 1381 threatened them. After a rule of forty-seven years he died in 1396, and his successor, one John of the Moote, was moved to

of a man whose town house had once been the nunnery of Clerkenwell. He kept apart from State affairs during the reign of Edward VI., for this knight, although gorged with Church lands, was no lover of the reformed doctrine; but Queen

as well as that of her sister the Queen. When the time came for the rich lawyer to make his peace with heaven, he found himself in a land where legacies given after the old fashion to a religious foundation had become, by reason of the

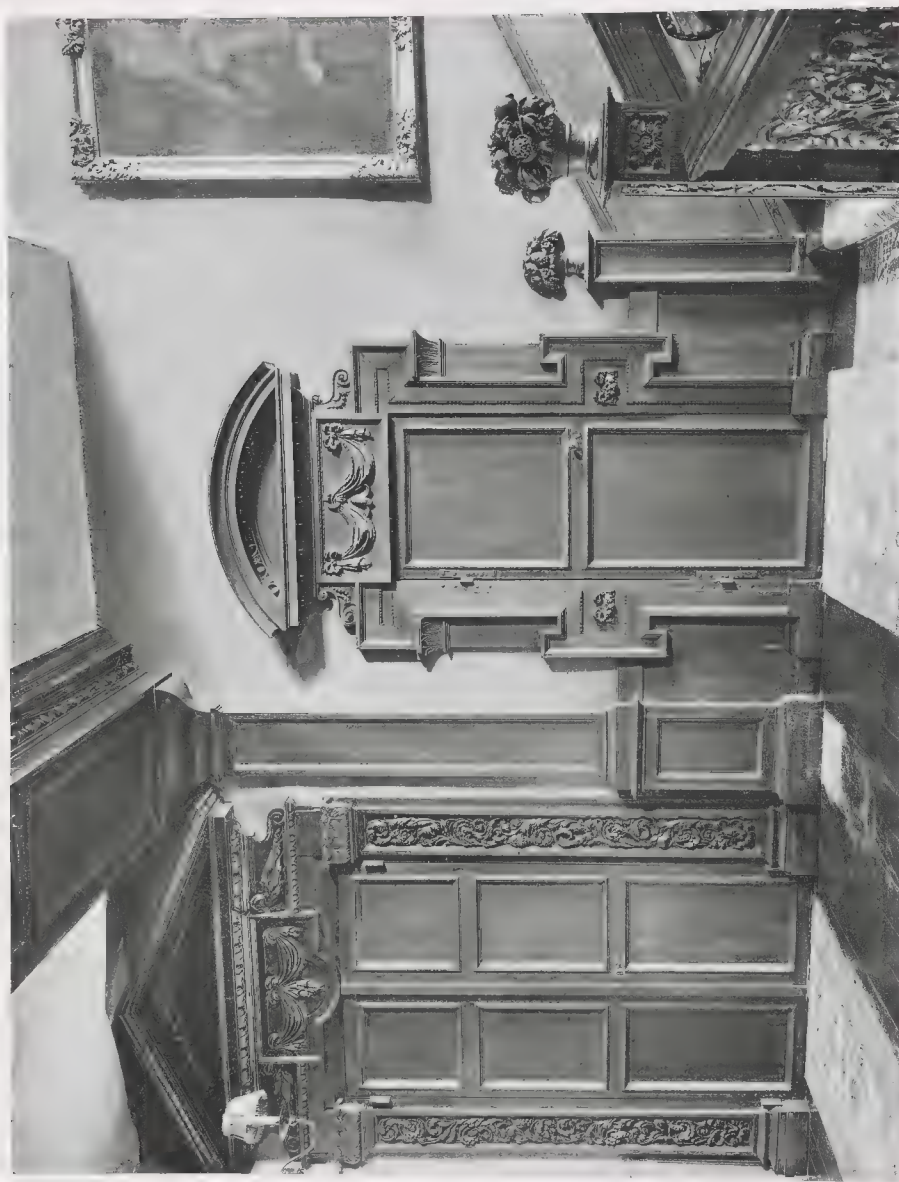


*BETWEEN THE WINGS.*

Mary found employment for him, joining him with Bishop Bonner in a commission for rooting out heresy. For a time he had charge of the Lady Elizabeth, and bore himself so tactfully in the presence of his ward, that he had her favour

labours of himself and others, difficult of disposition, and a precarious investment for a repentant soul. Therefore, he chose to leave behind him a college at Oxford, in whose chapel he might hope to be remembered; and, buying the site and





ON THE FIRST FLOOR.



GALLERY ON THE THIRD FLOOR.



buildings of Durham College, he refounded the house in honour of the Holy Trinity. The first members of Trinity College were admitted in 1556, the college being endowed by him with lands which were once of the priories of

may point to the leading case of this rapacious man.

Tyttenhanger passed after his widow's death to one who was at once her nephew and her husband's great-nephew, a Blount from Osbaston



*THE PIERCED STAIRWAY.*

Dorchester and Wroxton. In 1558 he died, and although he had divorced one wife to marry a second, on whose death he wedded a third, he left no issue, and those who believe that Abbey lands carry the curse of childlessness to their spoilers

in Devonshire, from whom, through three heiresses, the Earl of Caledon has inherited the manor. These Blounts bred men whose fame went beyond the Hertfordshire borders. Of these Sir Henry Blount, born at Tyttenhanger in 1602,

travelled a long road before he died here eighty years later. His journeying began, as with most voyagers of his age, in Italy and France, from which he "viewed some little of Spain." A greater voyage began when he sailed in a Venetian galley down the Adriatic from Venice to the Dalmatian Coast, where he left the sea, travelling over the hills into Bosnia. From Serajevo he marched out with a Turkish army going to the Polish War. His adventures carried him through Servia to Belgrade, and in Bulgaria he saw the mosques which marked the progress of the conquering Turk in Europe. When over the Balkans he sat down, like a scholarly traveller of the old fashion, and read his guide-book, the same being the Commentaries of Cæsar, for two whole days before pressing on to Adrianople and Stamboul, to which city he came after more than seven weeks of the road. As he had left Bosnia with the Turkish horsemen, so he had Turkish company from Constantinople, from which he was carried in the Turkish fleet towards Egypt, visiting Rhodes on the way, and marvelling at the vast ordnance of the old knights. In Egypt he viewed Alexandria and Cairo, entering that great pyramid as a tourist should, and gaining Venice again by way of Palermo, Naples and Rome.

Home again in England he began a book of travels, which saw eight English editions and was translated into High and Low Dutch. On his father's death he succeeded to the Blount estate in Staffordshire, and in 1640 he was knighted at Whitehall, his travels having brought him to fame and Royal notice. The King made him one of his gentleman pensioners, and a family legend has it that at the fight of Edgehill he had the keeping of the Royal children, and afterwards brought them away from the lost battle through the great danger of an ambush. We know, however, that soon after this time he went over to the winning side, excusing his former loyalty by the plea that as a gentleman pensioner he had but followed the King as a servant of his household. The Restoration left him undisturbed, and in 1679 he had the patent of a baronetcy. He died in 1682, and was buried at Tyttenhanger, leaving in the world the very deserved reputation of one who had been "of a notable foresight into government," and at Tyttenhanger the memory of one who had

mended the estate, after his elder brother's death had given it to him, building the noble house which now stands upon it.

It is, as will be seen from the pictures, one of the most interesting examples of the architecture of that latter half of the seventeenth century when English architects first set themselves to build for that ease and domestic comfort for which our English houses are still famous in Europe. It was built throughout by Sir Henry Blount the traveller, who, inheriting Tyttenhanger on his elder brother's death in 1654, pulled down the ancient house and built it anew from the ground. It is a house of sober beauty, the outside being clean of ornament, save the pediments of the windows and the carvings of the hood-porch and its brackets; but the line of its high and tiled roof, with its dormer windows, its clock-tower and bell-cote, and its tall chimneys, surmounts a house beautiful in proportion, and mellow with the rich colour of old red bricks. Who he employed as his architect does not appear; but a comparison with Thorpe will show that it is extremely like the style which Webb inherited from Inigo Jones. Thorpe dates from a few years earlier than Tyttenhanger, is of different material and on a somewhat different plan; but both the proportions and the details of the two houses are akin, whether we take the shape of the windows and the character of their architraves and pediments or the nature and design of their roofs, dormers and chimneys. Nor does the affinity end with the exterior. The staircases are slightly different varieties of the same model—a model used largely by Wren and Gibbons after the Restoration, but also introduced a great deal earlier at Hutton in the Forest, then, abandoning all Jacobean feeling, by Webb at Thorpe, and quite similarly, though with more finished handling, in the case of Sir Henry Blount's house. A comparison of the doorways and other woodwork in the Thorpe library and on the Tyttenhanger landing strengthens the idea of an identical parentage. From the Blounts, Tyttenhanger passed to the Yorkes, Earls of Hardwick, and from them to the third Earl of Caledon, whose great-grandson is the present lord of this quite charming and desirable house.





# RAMSBURY MANOR, WILTSHIRE.

NEXT to its old capital of Wilton, Ramsbury, now a quiet agricultural parish, ranks as the most important of Saxon settlements in Wiltshire, and the neighbouring towns of Hungerford and Marlborough are by comparison mere upstarts. The bishopric of the Wilseatas was established about 909 A.D., and Ramsbury was frequently its seat until the Norman came and arranged all things—ecclesiastical as well as political—afew. In 1891, during church restoration, the foundations of a Saxon church and a considerable number of stones, exhibiting fine tenth century sculptured work, were found at Ramsbury, some of these latter forming, very likely, the monument of Ramsbury's first bishop, Athelstan, who died in 927. Although Sarum, after the Conquest, became the ecclesiastical centre, the Manor of Ramsbury continued to be held by the bishop, and was

one of his favourite parks and most valuable estates—sufficiently valuable to be a pawn in the game of grab which went on so merrily in England in the middle portion of the sixteenth century. It first came to Edward Seymour, the Lord Protector, by what was called an exchange. Next we find it owned by William Herbert, Earl of Pembroke, most wary of Henry VIII.'s courtiers and most successful in his acquisition of estates, as his possession of Wilton shows. The same genius for joining the successful side distinguished his grandson Philip. He was only a cadet to start with, but his good looks were attractive to James I., and obtained him the Earldom of Montgomery when he was twenty-one. At thirty-six he succeeded his elder brother as fourth Earl of Pembroke, and to the great estates. He was then a favoured person at the Court of Charles I., and Lord Chamberlain.



FROM THE NORTH-EAST.



But ten years later, when the Long Parliament met, he became convinced of the righteousness of the popular cause. And so, while most of his fellow-courtiers were pouring out their substance and their blood on behalf of their King and enduring death or exile, Pembroke

Audrey tells us he owned more Van Dycks than anyone else. Tradition goes that the great family portraits at Wilton by this master were intended for Ramsbury; but there is considerable doubt as to who built the present Ramsbury house, and when; also as to what



THE EAST DOOR.

was comfortably building at Wilton or entertaining at Ramsbury. Although he was one of the "incomparable pair of brethren" to whom the first folio of Shakespeare was inscribed, he was illiterate; but he had some leanings towards architecture and art, and

house preceded it, and where. The south front of Wilton having been burned down, the fourth Earl had it rebuilt from designs by Inigo Jones, under the superintendence of the latter's pupil and relative, John Webb. But there is every reason to suppose that, though John



NORTH SIDE OF SALOON.



Webb was the architect of Ramsbury, it was not for Earl Philip that he worked there. Although there is a strong resemblance, taking into consideration a difference of material and of local conditions, between Ramsbury and Thorpe, which, as we have seen, was built for St. John in the fifties, the former is of a fuller Restoration type and should be placed in the sixties. Even that is early for much of the work, especially the interior, of which the drawing-room, which is illustrated, has the full Grinling Gibbons flavour. The house which, in material, design and detail, resembles Ramsbury most closely is Melton Mowbray in Norfolk, which was built for Sir Jacob Astley, who succeeded to the estate in 1660, but did not probably begin building operations at once, and there is nothing to indicate that Ramsbury was built before, or as soon as this date. Webb was at work at Wilton for some time after the fire of 1647. But when, later on, he was employed at Ramsbury, it was no longer with the fourth Earl or the Herbert family that he had to deal. What, then, had happened? If it is true that the great Van Dycks were meant for Ramsbury, it is likely enough that it was there that Pembroke intended to have undertaken his last architectural work, but that the Wilton fire made him abandon or delay the scheme, and he had to remain satisfied with the old Ramsbury house as he found it. This appears not to have stood on the site of the present house, but higher up the valley at Axford. A pen and ink drawing of it is among the Wilton MSS., dated April 14th, 1566. It represents a building which must then have been of quite recent construction, for the plan and elevation reveal the full Elizabethan flavour. An arched entrance admits to the walled forecourt. Opposite is the main door, with a shield of arms over it. On each side is a pair of four-light mullioned windows, and a row of five similar ones forms the upper tier. One little note of it we get in the following century. Richard Symonds was a fighter for his King, but while he marched and counter-marched he observed what lay around him and set down for us what he saw. Thus, under Sunday, November 17th, 1644, while Marlborough town was Charles's headquarters, we find the entry in his diary: "A little on the left hand, this dayes march, wee left Ramsbury, the faire seate of the Earle of Pembroke," and he describes it as "a faire, square *stone* house, a brave seat, though not comparable to Wilton." The illustrations show the Ramsbury of to-day to be of red brick, only coigned and dressed with stone. It was, therefore, the house of the 1566 sketch that Symonds saw, and it must have been one of size and character for great entertainments, for in 1572 the second Earl of Pembroke had written to a kinsman: "For as muche as the Queenes M<sup>tie</sup> intendethe to be att my howse at Ramesburie the ix<sup>th</sup> of September next, att w<sup>ch</sup> tyme I am desirous to have the companye of my frendes and kinsmen there; wherefore, yf you

amongste other will take so muche paynes as to come and be merie w<sup>th</sup> me then, after her Grace's departure thence we will hounte." Here, too, in 1649 the fourth Earl entertained Cromwell, whose keen supporter he had become, sitting as he did at this time as M.P. for Berks in the Rump Parliament. This late-developed and profitable Republicanism of the former pet of James and friend of Charles, this habit of

Still changing with the wind and tide  
That he might keep the stronger side,

naturally stank in the nostrils of his former associates, and we find him painted in the darkest colours as "a profligate, a gambler, a fool and a coward with cudgelling and being cudgelled; but must also turn rebel and an ungrateful apostate to the prince who had raised him." Six months after the Protector had been his guest at Ramsbury he was dead, and his son, who shared his views, took his place and joined the Council of State. But though he lacked the family qualities of accretion of property, and, becoming financially embarrassed, parted with most of his father's pictures and some of his father's acres, yet he had the family instinct for timely change of views. When Charles II. was crowned, who should be cup-bearer but the fifth Earl of Pembroke? Nine years later he closed a somewhat inglorious career, "chiefly known for deeds of drunkenness and manslaughter." Meanwhile Ramsbury had changed hands, the new purchaser being Sir William Jones, a successful lawyer from Somersetshire, who had built up a very profitable practice in the King's Bench, but kept out of the political forefront before the Restoration. After that event, he was befriended by the Duke of Buckingham, was knighted in 1671, and became Attorney-General in 1675. A few years later, however, he broke with the Court party, turned Whig, and reputed, as he then was, "the greatest lawyer in England and a very wise man," materially aided in the passage of the Exclusion Bill through the House of Commons. No doubt a great future was before him had he lived on till William III. became King and Whig principles triumphed; but he died in 1682, while still a young man. He left the new Manor House of Ramsbury much as we find it still, a very finished and charming specimen of the English, as opposed to the Italian, type of house of Charles II.'s day. The proportions are quite admirable, the whole quiet and reserved, but dignified in its mass and elegant in its details. The warm brick of the walling contrasts pleasantly with the dressed stone of the coigns and string-courses of the architraves and friezes, while the woodwork of the projecting cornices and pediments is well and richly designed with egg and tongue mouldings, acanthused modillions and wreathed heraldic achievements. The principal fronts, east and west, are precisely similar to each other; the north elevation being narrower, and having an even number of windows, needed a modified pediment (beneath which there was no room for brickwork) and double doorways opening from the staircase.

The red tile roof, angled with lead and broken by flat-headed dormers, completes a most harmonious and satisfying composition. It lies near the waters of the Kennet, and amid a nobly-timbered park, that rises on either

in the latter half of the seventeenth century. It should be compared with the grander specimen of the same class at Tredegar. At the entrance to the park we find very stately gateposts of the same period, flanked, however, by lodges



IN THE SALOON.

side to wooded heights. The stable court—its south front open to the park and the others girt by tall trees—lies a little higher than the house, and with its oval windows and brick pilasters is an excellent sample of how the country gentlemen of England built such offices

and side-entrance arches of later date. They will have been erected almost a century after Sir William Jones's death by his elder grand-daughter, who, living in the age of "serpentes" and "made waters," dammed the river into a lake, throwing a bridge across at the dam, and



"improved the natural beauties of the grounds." Of Sir William's son there is nothing to relate except that he left two daughters, of whom the elder married a Mr. Langham in 1767. His wife being the heiress, he took the name of Jones, and was made a baronet in 1774. Meanwhile, the younger Miss Jones had married Mr. Burdett of Foremark in Derbyshire, who, dying before his father, did not live to inherit the family estates and the baronetcy. Ramsbury, however, came to his wife on the death of Lady Jones in 1800, and passed to his son, the well-known Sir Francis Burdett, the Radical M.P., father of a still better-known daughter, the late Baroness Burdett-Coutts. Foremark has remained the chief seat of the Burdetts, and Ramsbury at one time suffered from neglect. The gardens were much curtailed and the place let. Of late times, however, this fine house has been maintained with care and judgment. The ravages, but not the mellowness, of time have been removed. Thus it stands essentially as its builder left it, even to its sash barring, an unspoilt specimen of a beautiful, a comfortable and an English type of architecture. The ample square of the house allows of spacious square rooms within; half-a-dozen on the ground

floor, of which the central pair are deeper than the two side pairs, as the two staircases are set between these. The great panelled hall leads into the other of the large rooms, that of which two illustrations are given. The elaborate doorway from the hall, with its enriched architrave and broken pediment, is much in the style which Webb inherited from Jones, and is comparable, though not quite similar, to his work at Thorpe. Less similar still is the character of the overmantel. The heavy conventional fruit garlands which we find in the interior decoration at Thorpe, and also at Wilton, and which, as exterior work, occur in the Ramsbury pediments, have, in the case of the overmantel, given way to the elaborate delicacy and dexterous craftsmanship which Grinling Gibbons invented and developed, and which was the characteristic of English work during the whole of his lifetime. No doubt the Ramsbury overmantel was completed after Webb's death in 1672, and perhaps even the Attorney-General himself never lived to see it. Later still are the mantel-piece and ceiling plaster-work. They breathe the spirit of the brothers Adam, and must be part of the Lady Jones's improvements.



THE STABLES IN THE PARK.

# TREDEGAR PARK, MONMOUTHSHIRE.

TREDEGAR HOUSE is a place of ancient inhabitation; but though it is in a district where lofty spurs as well as strong walls were generally considered needful by mediæval lords of manors, it lies low on the edge of the well-drained levels which form a green ribbon between the Monmouthshire hill-lands and Severn Sea. Strong walls Tredegar may once have had; but its natural defences, if it had such, must have been not of rock but of water. All these, however, are gone. The last great civil strife was over when the present house was built, and, though older portions are incorporated, it is a splendid example of a great country house built soon after Charles II. came to his own, and it retains in a marked degree the style and the character of the English work of that time. It stands on an estate that is never known to have been bought or sold, but has ever continued in the same blood since we have the first mention of it—and, indeed, for a period of unknown length before that. Llewelyn ap Ivor, lord of St. Clear, married Angharad, the daughter and heiress of Sir Morgan ap Meredith

of Tredegar. That is the earliest extant record, but for how long before that Sir Morgan—who died while Edward III. was king—and his ancestors had held Tredegar, or how they got it, are points that are hidden in the mists and uncertainties which envelop the early descent of Welsh families and the devolution of their estates. But after Llewelyn ap Ivor's marriage with the Tredegar heiress all is simple and certain enough, for the Morgans are among the very few South Wales families who have been careful of their records; and in the late Charles Octavius Morgan, uncle to the present Lord Tredegar, they produced an antiquary of distinction who did much to elucidate archæological questions not merely connected with his own descent, but with the past history of the lands of Gwent and Morganwg.

It must be remembered that even in the fourteenth century the gentry of Wales used no surnames. The name of Morgan was not attached to the owner of Tredegar in Llewelyn ap Ivor's time, so that the male descendants of his third son, Philip, who became, and remained until



NORTH-EAST FRONT.



this year, lords of St. Pierre, were not Morgans but Lewises, Thomas, fourth in descent from Philip, adopting his father's name of Lewis as a surname. The same happened with the elder branch. Llewelyn called his eldest son Morgan after his paternal grandfather. The descendants of Morgan's sons, both of Llewelyn, the elder, who inherited Tredegar, and of Philip, the younger, who founded the Langstone and Pencoyd branch, were known as Morgans. They were, for long, essentially local people, busy with the affairs of their estates and their district; marrying with their neighbours, the Kemeyses, Herberts, Stradlings and Mansells; throwing out branches not merely to St. Pierre and to Pencoyd, but

activity in Monmouthshire in Sir Morgan's time. His cousin, Sir Thomas Morgan, was at work at Pencoyd, still a most interesting late fifteenth century castle, though largely in ruins. The Gate Tower of St. Pierre—almost the only part that remains untouched—is of the same period, while close to it, Milo de Salley, the Bishop of Llandaff, was adding to and altering his palace of Mathern, which a predecessor had built under Henry V. If not of Sir Morgan's time, the old hall at Tredegar must have been of that of his immediate descendants. His line ended under Queen Elizabeth, and the grandson of his brother of Machen succeeded. Dying in 1603, he left a son, who was to use the last days



THE STABLES.

to Machen and Ruperra, to Llanrhymny and Llantarnam, and then restrengthening the tie of kinship by frequent marriages of cousins. But in the fifteenth century we find them in Court and camp, and Sir Morgan of Tredegar must have fought for his fellow-countryman, Henry VII., since he was knighted in 1497 on Blackheath field, where the Cornish rebels, who had reached the outskirts of London, had suffered defeat. Sir Morgan, who lived till 1504, was also very likely a builder. The large room called "The Old Hall," in the illustration, though half-buried in later work, still exhibits features of that time and will have been part of the "faire house of stone" which Leland found standing in the next reign. There was much building

of his long life in tempering his loyalty to his King with such prudence as enabled him to avoid the fate of many of his neighbours when Cromwell triumphed. Of Sir William Morgan there is a picture at Tredegar, representing him as the "venerable old man," which he was in 1650, when he had reached the age of ninety. This patriarch was the head of a large and widespread clan. In his time there were some twenty branches descended from Llewelyn ap Ivor whose heads were landowners in his neighbourhood, and there were distinguished men among them. The whole family and their connections in Glamorgan and Monmouthshire were devotedly loyal when the Civil War broke out. From Naseby field Charles fled to South Wales, and



*NORTH WEST FRONT.*



was Sir William's guest at Tredegar on July 16th and 17th, 1645. A few days later he was with Sir Thomas Morgan, another cousin, at Ruperra. But after Fairfax's capture of Bridgwater the defeated King went northward to Oxford, to

Certain it is that he escaped the penalties imposed upon so many of his kinsmen. His son Anthony was declared to be a "papist delinquent," and was not allowed to compound for the sequestered estate he had inherited from his



*THE DOORWAY INTO THE HALL.*

Chester, to the Scots and to his ultimate doom. Until Charles left Wales Sir William had openly and gladly supported him. Then he must have considered that it was his right as an old man of eighty-five to take up a neutral position.

mother in Northamptonshire. Pencoyd and Ruperra were also sequestered, but in both cases composition was allowed. Sir William, however, seems to have been left in undisturbed possession of his estates, the revenues of which were of so

ample a nature that soon after the restoration of Charles II. his successors began the building of the sumptuous structure which has survived to this day. Sir William is said to have been ninety-three when he died in 1653, and it is not, therefore, surprising that his eldest son, Thomas, only survived him for a dozen years, and then gave way to a younger man who had both the energy and the inclination to carry out the great work of reconstruction. What architect was employed? The Principality, claiming Inigo

Jones as one of her sons, has been especially anxious to "attribute" houses to him. Tredegar is only one of several in its own district such as Ruperra and Llangibby—which are thus described by one or other of the eighteenth century writers on South Wales. As Sir William Morgan is not likely to have ever contemplated rebuilding, the idea that Inigo Jones was consulted on the subject may be at once dismissed, for Sir William outlived him a year; but the possible connection of John Webb with the new work cannot be so definitely denied. There is a tradition that he was employed in the neighbourhood, where the houses built during his time are considerable in number and are in some harmony with his known work. But this is only tradition, and there is no record of his presence in the district. As regards Tredegar there is a point which at first sight might be held to tell against the theory

that it was designed by Webb or any other architect who based his work on the drawings of Inigo Jones. It is noticeable that the windows, unlike those of Forde and Tyttenhanger and Ramsbury, have structural stone mullions. But structural stone mullions were occasionally used by both master and pupil, as in some of the side windows at Thorpe, and in a little detached banqueting-room or fishing-house at Becket Park. The latter, held by Messrs. Triggs and Tanner as "doubtless by

Inigo Jones," has windows remarkably similar to those of Tredegar House; indeed, those of the fishing-house are in general proportion, in the section of the mullioning and in the arrangements and mouldings of their entablatures, almost identical with those of the upper tier at Tredegar, where, however, the lower ones are curiously connected with the string-course, above which they have broken pediments surmounted by the arms and supporters of the Tredegar family carved in stone, these elaborate window-cases



THE OLD HALL: A REMNANT OF THE TUDOR HOUSE.

having been originally produced at a cost of £5 apiece. The upper ones, having simple tops, balance the richness of those below by having aprons, carved with a garland of fruit. This decorative scheme is used on both the north-east and north-west sides; the latter being the principal elevation and presenting in its severe mass, enriched by ten of these windows and by a central doorway of similar but larger design, an appearance of much dignity, marred, unfortunately, by a nineteenth century alteration of its roof and



dormers. Had it retained its stone tiles and pedimented dormers, it would have been as fine an exterior of the 1660 to 1670 period as any now remaining—a description which still, fortunately, holds for the interior, as the illustrations fully

then this bold step was taken by a man far advanced in years; for though Thomas Morgan did not in the matter of long life compete with his nonagenarian father, he was seventy-six when he died in that year. It is, however, his son



THE STAIRCASE.

prove. Family records show that the rebuilding of Tredegar was complete when, in 1674, an inventory of its contents was taken which still survives, and in which many pictures and other objects are mentioned which retain their original positions. If the work was begun before 1664,

William who is looked upon as the builder. In his father's lifetime he had sat for the county in Parliament, and had married the lady—a daughter of William Morgan of Dderw—who brought the Breconshire estates into the family. His financial position must have been excellent, for the new



*DETAIL OF STAIRCASE.*



*THE HALL.*



house, even at the prices which ruled in his day, was certainly a very costly one. The rooms are large and numerous, and the fittings and decorations are everywhere of a very elaborate nature. The present entrance is through a modern porch

somewhat later than the house, being fine examples of the type in which English smiths excelled in the reigns of William III. and Queen Anne. From the gates there is a straight way to the stepped platform in front of the doorway,

which is flanked by spiral columns wreathed with a bay-leaf carving, and supporting an entablature and a pediment of many members and of profuse ornamentation. It is of great height, for it must be remembered that the rooms are lofty, and it will be seen by reference to the illustrations that the achievement of arms which forms the summit of the doorway reaches to the wreath below the bedroom windows. It must, therefore, be of much the same height as the example at Rainham, which it much resembles in general form and arrangement, including the steps returning on themselves without a balustrade. A comparison of these doorways will, however, show the difference between work for which Inigo Jones was directly responsible, and that which he merely inspired and did not design. The Rainham doorway possesses a distinction, arising from perfection of proportions and restraint of ornament, which its more florid but less well-conceived fellow at Tredegar lacks. There is nothing about the latter that even a severe critic need pronounce wrong or disagreeable. It is very fine indeed, but a student of Palladian architecture will



THE OAK ROOM.

set on to the north-east side. But the original plan was to make the great doorway in the centre of the north-west front the main way in. An avenue led through the park to the forecourt, the splendid iron gates of which belong to a date

at once see that it was not drawn and carried out by a past-master of his art, such as Inigo Jones undoubtedly was. The same may be said of the whole of the interior. It is fine but not of the finest. While well above much

of the work of its day, it does not reach the highest quality either in design or in execution. The execution resembles that at Forde; the design is far less learned and refined. If the

for a great deal to be found in William Morgan's house. What does distinguish it is the bravery of the size and massiveness of its parts. The bulk of the oak, for instance, used



*IN THE DINING-ROOM.*

Tyttenhanger and Sudbury woodwork dates from before that at Tredegar, or is contemporaneous with it, we must conclude that local designers and workmen were responsible

for the pediments of the large doorways in the Brown Drawing Room will surprise anyone who climbs up to them and measures them. There is an audacious liberality in the quantity of the



material used, in the abundance of the ornament which covers it, in the depth of the carving which embellishes it. The simplest room is perhaps the hall, entered directly — in the manner which Inigo Jones had introduced — through the great doorway. It is a room some 60ft. in length and 27ft. in width. It will be seen that the parts are all perfectly proportionate, and by that their size can be judged. The simple marble mantel-piece must be 12ft. across; the ceiling mouldings and wreaths must depend more than a foot. The staircase which opens out of the hall at the side of the chimney-piece is on the same scale and the balustrading is composed of those pierced and carved panels of



FRENCH HUNTING HORNS.

scrolls and a morini which Jones and Webb had already used at Forde and at Thorpe, but it has not attained the technical excellence even of these examples, and still less of those at Sudbury and Tittenhanger. The carving is bold and crisp, full of vigour of

design and assurance of execution. But an examination of the detail illustration will at once show that it is a sketch by an artist of instinctive ability and not a finished work by a fully-trained and experienced hand. One of the great doorways that are at the ends of the hall opens on to the dining-room which occupies the north corner of the house, each corner projecting out a few feet



THE BROWN ROOM.

from the centres of the façades. In the dining-room the scheme of wall decoration—wainscoted from floor to ceiling as are all Tredegar's principal apartments—is rather richer and more fanciful than in the hall, the segmental

dining-room that William Morgan most freely opened his purse-strings. The really sumptuous apartments are the two that lie south of the hall, the Brown Drawing Room coming first and the Gilt Room being reached through it and



*IN THE BROWN ROOM.*

cornering of the lower panels to admit of a vine and grape ornament being interesting. The wealth of carving is, however, reserved for the cornice. The picture of Lot's wife over the fireplace is mentioned in the inventory of 1674. It was not, however, in his hall or in his

balancing the dining-room at the other end of the north-west front. In the Brown Room the great projection of the broken pediments over the doorways and wall panels permits of the break being occupied by busts of Roman emperors or Grecian goddesses. In



the case of the doorways the tympana are filled with groups of arms or of musical implements, while carved wreaths and scrolls are massed below and above the great wall panels and around the chimney-piece. The room is 42ft. long and 27ft. wide, and when Coxe visited it in 1800 he heard that a single tree had produced its floor-boards, and he gives this as an instance of the grand size to which the oak attains in Tredegar Park and woods. Whether 1,200 superficial feet of thick boards, in addition to the large necessary wastage,

can be got out of one oak tree is a question a timber merchant could no doubt answer. An exceptional specimen might afford so much material. But Burke, who, in his "Visitation of Seats," was evidently merely copying Coxe, thought he must improve upon his authority, and assures us that the wainscoting as well as the flooring came out of the same tree. The walls have a superficies of some 2,500 square feet, and the massive character of the oakwork has already been alluded to. The old Ulster King of Arms evidently



*NORTH DOORWAY OF THE BROWN ROOM.*



SOUTH DOORWAY OF THE BROWN ROOM.

did not confine his imagination to the realms of heraldry or the trees of genealogy! The boldness of the plaster-work forming the outer line of the ceiling of this room is a reminder that the original ceiling was in full keeping with the richness of the walls; the plaster garlands, panels and wreaths leading up to a centre which contained a fine fresco painting. Unfortunately, both here and in the dining-room the ceilings perished and gave way. They were renewed, but not reproduced, by the late Lord Tredegar about forty

years ago. The hall and the Gilt Room, however, remain in every respect, including the ceilings, as they were left in 1674. They are, therefore, invaluable as complete and untouched examples of that day. They offer considerable contrast, the hall being an instance of comparatively simple treatment, the Gilt Room of splendid exuberance. Old Sir William of Civil War days—framed over the fireplace—looks down upon a scene of magnificence of which he knew nothing when he entertained his King



in his ancestor's Tudor house. Not many of his family, so fully represented on other walls in the house, hang with him in this room, of which the large upper panels are painted with figure subjects in the Italian manner, in sympathy with the centre of the ceiling, where gods and goddesses of the Verrio type disport themselves. There is much carving, enriched with gilding, around the panels, all working up to the mantel-piece, which is the climax of the decorative scheme. The twisted columns have gilt Corinthian capitals,

while all about them is a profusion of wreath and scrollwork, amid which amorini lurk and play. The plaster-work of the ceiling is of an exceptionally large and bold design, and may be compared to that placed by Inigo Jones at Rainham and at Forde. It was usual at this time, when the wainscoting and general decoration of rooms was of so costly a type, for a few rooms only to be completed at first, the rest being left for a succeeding generation to go on with. But William Morgan seems to have thought that



THE GILT ROOM MANTEL-PIECE.



IN THE GILT ROOM.

two bites at the cherry were unnecessary, and to have left nothing for his son to do. The bedrooms above are of the same period and as well finished as the suite of reception apartments below. Many of them are wainscoted to the ceiling and, like the King's Room, have much carving about the chimney-pieces. The oak bedroom is a little simpler in treatment, but through it is reached a smaller apartment of much elaboration and interest, of which, unfortunately, a good photograph could not be obtained. It is at the end of the eastern façade, and its window looks south. It was, therefore,

suitable for a glass sundial, dated 1672, which was introduced into it. "Dialling" was then a most fashionable art and science, and every possible form was contrived and used. Christopher Wren, who commenced his great career as an architect while Tredegar was building, had also, as a youth, used the sunlight on his window for this purpose; but his was a reflective dial, arranged to mark the time on the ceiling. This, in the Cedar Room at Tredegar was out of the question, as the ceiling has a painting on it. It was the muniment room, and the cedar-wood wainscoting is arranged as a set of cupboard doors, and between the cupboards



are pilasters, twisted like the columns of the great doorway and of the Gilt Room chimney-piece. Either to prevent the possibility of splitting or because this rare wood could not be obtained in

and she inherited the estates. Born in 1731, Jane Morgan had, at the age of twenty-five, married Charles, son of King Gould, Deputy Judge Advocate. Charles Gould had been a scholar of



THE KING'S ROOM.

thick baulks, these columns are not turned out of the solid, but out of a number of planks glued together.

In 1792 the male line of Llewelyn ap Ivor of Tredegar came to an end. One sister yet lived,

Westminster and a student of Christ Church. He followed in his father's footsteps and out-distanced him, for he became Judge Advocate General in 1771, and did so well that he "won the favour and esteem of George III. in no small degree." His connection with the Tredegar family led to his return to Parliament for Brecon in 1778, and he continued to be a member for the remainder of his life. But with the death of his youngest brother-in-law in 1792 his connection with Tredegar became closer still, for in right of his wife he became its lord, took the name and arms of Morgan and was given a baronetcy. Neither he nor his immediate predecessors seem to have appreciated the house that had been the triumph of its decade in South Wales. The Rev. David Williams, who was there during Sir Charles's occupancy, speaks of "the internal parts now decaying." He considers they were "too much decorated" and adds sententiously, "large objects, to be grand, should be simple." The style of Charles II. did not appeal to an age that had Robert Adam and Sir John Soane as its leading architects, and Coxé, who visited Tredegar four years after Williams, is also somewhat depreciatory.

To the neglect of that time is very likely due the beginning of the decay of the two ceilings, which ultimately perished. But the well-built and solidly-fitted structure suffered little, and, fortunately, the son of Sir Charles

and dame Jane, while inhabiting and repairing it, did not feel called upon to modernise it. The second baronet was a great agriculturist, and there is a picture at Tredegar which shows him in the act of presenting a shorthorn bull to William IV. in 1830. It will no doubt be an older member of this herd whose poleaxed skull and horns hang in the hall between a pair of very fine French silver hunting horns of early eighteenth century date. An inscription states that the skull is that of an ox that was roasted whole in Tredegar Park when Charles, the son and heir, came of age in 1815. Tredegar House is full of mementoes of its nineteenth century owners, all worthy inheritors of great traditions and animated with a sense of their responsibilities to the inhabitants of the district where they have so long held a preponderant position from a right and intelligent use of wealth and influence. The present Lord Tredegar is a very popular man in South Wales. A younger son of the man at whose coming of age the ox was roasted in 1815, and who was created Baron Tredegar in 1869, Godfrey Charles Morgan entered the Army

and, as a captain in the 17th Lancers, took part in the Balaclava Charge in 1855. But his elder brother's death led him to turn his sword into a ploughshare, and, like so many of his family since the days when William Morgan first sat for Monmouthshire under Philip and Mary, to enter Parliament. In the Lower House he remained until his father's death in 1875 summoned him to the Upper one, where he gained a step in precedence by obtaining a viscounty in 1906. His long life has been spent in the service of his fellow-men. There is no branch of work or of play in Monmouthshire in which he has not taken an active interest. In the world of society and of sport, of politics and of commerce, of religion and of education, he has ever been a prominent and most valued figure. There is no one who does not most heartily and earnestly wish that on the walls of the fine old home which he treasures so fondly and fits so well may one day hang a picture of him, as companion to that of his ancestor of the Civil War-time, and like it bearing the inscription: "Aged ninety."



BY THE HALL DOOR.





# BOUGHTON HOUSE, NORTHAMPTONSHIRE.

**B**OUGHTON is a palace in decay, no doubt, and yet it is open to question whether this decay is not more agreeable and sympathetic than might have been its maintenance as a great ducal residence, with the succession of alterations and additions, of redecorations and new furnishings, registering the passing fashion of each generation, which must almost necessarily have accompanied its continued occupation as a principal and favourite seat. As it is, it comes upon us as something half fairy-like and uncanny. It might be the home of one who has slept longer even than did Rip Van Winkle, for, if something has perished, nothing has been renewed for a century and a-half. Except that Time has laid his hand upon it, the great group of buildings is as Duke Ralph the Magnificent erected and furnished it, while the work of his son, Duke John the Planter, still gives its character to the country round. Here, even better than at Chatsworth or at Badminton, at Petworth or at Blenheim, we

can appreciate how English Dukes housed themselves under William and under Anne, just as Hampton Court and Kensington Palace enable us to understand the domestic life of those Sovereigns themselves. Yet all that strikes the eye now, though it gives such a vivid impression of an age long gone by, is of comparatively recent occurrence in the history of Boughton and its lords. Under Henry VII. Richard Burden, a merchant stapler of Calais, was its owner, and his son Robert conveyed it in 1528 to Sir Edward Montagu, in the possession of whose family it has ever since remained.

Of the stock of that William de Montacute who was the devoted friend of the young King Edward III., and rid him of his mother's favourite, Roger Mortimer, in 1330, Sir Edward's ancestors had long been seated in Northamptonshire, and his father held the manors of Hanging Houghton and of Brigstock, at the latter of which Sir Edward was born. He was one of those who understood the times he lived in ;



*THE NORTH-EAST PAVILION.*



who felt that the opinions of his King had better be his opinions, however often they might change; that the law might in prudent hands be a very profitable as well as an honourable profession; that the casting of the immense acreage of the church lands upon the market was an opportunity of adding to his fortunes, which a man of business mind should assuredly not let slip. So he prospered and grew rich and powerful, and he was near his end before he made his one little mistake of policy—that of joining for a moment the losing side. As a practising lawyer and as a judge he made money enough to acquire considerable properties lying adjacent to the patrimonial acres, so that his estates in this part of Northamptonshire reached the total of eleven manors and eight advowsons. Thus was begun the building up of the compact territory over which Duke John nearly two centuries later spread his planting. Before he had done, the Boughton vistas comprehended seven parishes and stretched out a network of avenues over a district measuring six miles from north to south and five from east to west. While Edward Montagu was preparing the ground for this future design he was also busy at Court and in his profession. So convinced was Henry VIII. of his great abilities and sound judgment that he made him a Lord Chief Justice in 1539, and, ere he died,

one of his sixteen executors. This position brought him into undesirable connection with John Dudley, Duke of Northumberland, at whose instigation Montagu drew up Edward VI.'s will, settling the crown on Lady Jane Grey. His plea that he had acted under orders and with reluctance was not accepted by Queen Mary, who tore off his ermine and sent him to the Tower. He was not, however, severely dealt with. After six weeks he was liberated, and retired to Boughton, where he died in 1556. He was buried in Weekley Church, of which parish Boughton forms part, and may be seen there, lying in effigy on his altar tomb, arrayed in his robes and with eight rings on his fingers. That he made Boughton his chief seat, and must therefore have done considerable building, is clear from the fact of his spending there the last three years of his life; but of his house we know little. Such portions as surround the Fish Court, which lies behind the great classic fronts, retain traces of the Henry VIII. dwelling. It will be seen that the pitch of the roofs is totally different from that used on the north front, while there is distinct Gothic feeling still lingering about the detail of the gable ends. The hall, which is now a mere awkward adjunct attached to the back of the post-Restoration buildings, though it was "rewindowed" and



THE FISH COURT.

redecorated, has the independent roofage characteristic of late mediæval work, and retains its arched doorways with carved Gothic detail in the spandrels. The Audit Gallery, too, presents some fairly early work. Its chimney-piece has considerable likeness, both in general design and in ornamental detail, to that in the dining-room at Apethorpe which is dated 1562. Placing it only six years earlier will include the one in the Audit Gallery within the Chief Justice's lifetime, and the inscriptions on it point to his having erected it. Sir Edward had three favourite mottoes. That which tells us that "Equity is the Rule of Justice" was for official use, and finds no place on the domestic hearth; but the constant reminder that a single pleasure is often bought with many griefs was useful to the man who toiled to make himself and his posterity great and rich, and wished to despise the gay life and reckless extravagance of the courtiers with whom he mingled. The applicability of "*Mille Douleurs pour ung Plesure*" is, therefore, clear enough. But the other motto on the Audit Gallery mantel-piece is rather obscure in its intent. Did the head of the family wish to avoid being Argus-eyed abroad and mole-like at home in order that he might be alive to the defects of his three wives and seventeen children, and in a position to correct them, or did he apply the saying still nearer home and wish to see the beam in his own eye rather than the mote in his neighbour's?

Of his son, the second Sir Edward, all that need be said is that he was the father and grandfather of distinguished men. His eldest son became Lord Montagu of Boughton, while among the many cadets were a Bishop of Winchester, a



THE BELL COURT.

Lord Treasurer who became Earl of Manchester and ancestor to Dukes of that name and to Earls of Halifax, and a Master of Requests from whom descended Earls of Sandwich. The first Lord Montagu, during the preliminary disagreements between the Stewart Kings and their Parliaments, was apt to show popular leanings. But when the struggle passed from words to blows he is found on the Royal side. He was no Puritan, as was his daughter-in-law, who absented herself from chapel at Boughton and was met by the remark: "Daughter, if you come to visit me, I will never ask you why you come not to prayers, but if you come to cohabit with me, pray with me or live not with me." He was Lord-Lieutenant of his county when King Charles's commission of array reached him at the





WEST FACADE.

beginning of the war. But when he was setting about putting it into execution a party of Parliamentary horse pounced upon him. He was brought before the Committee of State, where his assertion of determined loyalty led to his being detained at the Savoy, where he died in 1644. His son's Puritan wife seems to have influenced her husband, for he was one of the three peers who received Charles from the Scots in 1647 and took him

to Holdenby House, which lies west of Boughton. But the King's trial and execution and other extreme measures soon freed him from Commonwealth leanings, and he and his sons were active for the Restoration. He had, however, had enough of both Parliaments and Courts, and lived his long life at Boughton. Nor was it, says Bowyer, "pleasing to him that his sons should engage in any Employment at Court." They, however, as young men should



THE STABLES.



DUKE RALPH'S "LITTLE VERSAILLES."



be, were eager to be in the thick of life and movement. Edward, the elder one, was Master of Horse to Queen Catherine of Braganza, and Pepys would have us believe that he was looked upon with no unfavourable eye by his mistress. He was with his cousin Lord Sandwich (who was in command of the fleet during the second Dutch War) when he was killed in an attack on the enemy's East India fleet in 1665. A far more ambitious young man now stepped into his shoes as his father's heir. Ralph Montagu can only have been about twenty-eight years of age when, in 1669, being sent on an embassy

to France, "his Publick Entry in *Paris* was so Magnificent that it has scarce ever been equalled." Eighteen noblemen and endless gentlemen and pages were in his train, and all the coaches and chariots were "as costly as Art and Workmen could contrive." Here were doings far larger than consorted with the purse of the heir of even large country estates, and he saw that the road to advancement at Charles II.'s Court lay through the favours of the fair. "*Peu dangereux pour sa figure, mais fort à craindre par son assiduité, par l'adresse de son esprit and par d'autres talens*" is de

Grammont's description of him, and no doubt this young bachelor used his "talents" to obtain both the Embassy and the means to conduct it sumptuously. Still, it was better and safer to establish himself in life, and he looked around for the best match. Lady Elizabeth Wriothesley, co-heiress of the fifth and last Earl of Southampton, was the widow of Joceline Percy, twelfth and last Earl of Northumberland, and was mother to his only daughter and sole heiress. She was reputed to have an income of £6,000 a year, what with her own fortune and the doubling of her dower, which we shall hear of when we relate the history of Petworth. All this she settled on Ralph Montagu when she became his wife, in 1672, and from his father he then obtained £2,000 a year. But if his relations with the opposite sex brought him pecuniary advantage, they also inflicted political disappointment. He was again Ambassador at Paris in 1676, when, with Charles II.'s full approval, he abstracted from a convent and brought to the



TUDOR DOORWAY IN THE HALL.

Embassy a daughter of the famous Barbara Duchess of Cleveland. Determined on revenge she wrote to Charles her own account of very unflattering remarks made concerning him by Montagu in conversation with herself. He lost his Embassy, failed to get further Court employment, and, therefore, went into opposition and forwarded the Exclusion Bill. In 1688 he assisted in placing William and Mary upon the throne, and was rewarded by place and an earldom "for his zeal and eminent services in the important business of the revolution." He himself had appraised his services as worthy of ducal reward. He was disappointed, but not dismayed, and some years later his persistent endeavour met with success. To the barony and to the estates he had succeeded in 1683 on his father's death, and probably started not long afterwards on his scheme of transforming Boughton. He possessed to the full the

love of "the great manner" which was prevalent among his contemporaries both English and French. In England the style that prevailed and was used by Wren and Talman, May and Wynne, was that interpretation of Palladio which Inigo Jones first created. The French, on the other hand, had their own translation of ancient classic models and of the early Italian masters. Montagu's long residence in and affection for France determined him to adopt their style rather than that of his own country. He twice built Montagu House, for his first edition of it was burnt down in 1686. Of this the architect had been Robert Hooke, who was so largely engaged in the rebuilding of London after the Great Fire, designing the first Bedlam and the first Montagu House, which John Evelyn visited in 1673 and again in 1683 and found built in the French pavilion way, with ceilings painted by Verrio. Whether Hooke had also



THE HALL IN ITS DECAY.

to do with the building at Boughton, or whether this was done by the Frenchmen who rebuilt Montagu House after the 1686 fire, we cannot tell, for the name of no known architect can be directly traced as responsible. Of the second Montagu House we hear that it also was built "in the French manner," and that "here Monsieur *la Fausse* and Mr. *Rousseau* and *Baptist* have expressed Excellence of their Art. The Architecture was conducted by Monsieur Pouget." The house was purchased in 1753 by the Government for the British Museum, and stood till the middle of the nineteenth century. Large as were his views at Boughton, Montagu had not the courage to go beyond additions. Boughton is on the edge of the Rockingham Forest district, in a land of pleasant but not great undulations. The little river Ise, on its way to join the Nene, meanders through the low-lying meads and the house is close to it, with the ground rising all



around. It is a site beloved of early builders and one where the comparatively modest home of the Chief Justice looked well. But Duke Ralph's Little Versailles would have been better on a plateau whence it could dominate its parterres and canals, its groves and its plantations. He, however, kept to the old site, and even incorporated a large part of the old house, as we have already seen. He set Verrio to paint a new coved ceiling in the old hall with a mighty fresco of Aurora accompanied by most of the Olympian gods and

goddesses. The walls in their present decay still retain part of the elaborate plaster-work with which they were at the same time decorated. The mass of his new building he set in front of the old ones, making two principal elevations, one facing north and the other west. To the east also a great wing was thrown out, beyond and at right angles to which were erected the dignified stables whose great central pedimented archway and domed roof are essentially French, though the rest of the building, with its Charles II. case-

ments, has a more native character. The main, or north front, consists of a centre, with open arcade to the lower storey, and of large wings, whose French character has earned them the French name of pavilions which Evelyn had found characteristic of the London house. The whole lower storey is rusticated and supports pilasters rising between the windows up to the entablature, with its ample cornice, above which is a Mansard roof of excellent old thick slates, broken by a row of pedimented dormer windows. This great block of buildings is returned on the west front to the width of seven windows, beyond which a lower building, with roof hidden by a balustraded parapet, stretches its long length, and is probably the outside wall of the older house refronted.

The date when all these works were begun is uncertain, but all was ready for William III.'s reception there in 1694, when "his majesty with the whole court were magnificently entertained." They must, therefore, have been in full swing here and at Montagu House when, by the death of his first wife



THE CHIEF JUSTICE'S MOTTOES IN THE AUDIT GALLERY.

in 1690, the great Percy jointure ceased to flow into his exchequer. Although his own fortune made him a very rich man, his large expenditure was a strain on his resources, and he again looked about for a wealthy widow. Of such the Dowager-Duchess of Albemarle was certainly one of the richest, but also one of the most eccentric, in the matrimonial market. She set so high a price upon herself that she declared she was for no one but a crowned head. There seemed no chance for Montagu, who was then a mere Earl. But here the "assiduity and cleverness" which de Grammont had noticed in him as a young man came into play. Decked out in the character of the Emperor of China he wooed and won his widow! If he had no throne for her, he was at least doing his best to house her in a palace "contrived after the model of Versailles." It cannot be said that the plan of Boughton is satisfactory. It lacks the dignified disposition which its style and size call for, and which could only have been obtained by a complete design untrammelled by the juxtaposition and inclusion of buildings alien to its spirit. There is no grand entrance and hall such as inevitably formed the central feature of all architects' plans at this time. The ground floor of the central part of the north elevation, behind the arcading, is dark and tortuous. The principal hall belongs to the older house, and gives one the impression, by its position and character, of resolutely refusing to form an integral part of the new one despite Verrio's goddesses. All this is interesting and unexpected, but not satisfying in a classic palace. Yet once within the long procession of apartments on the first floor, opening out of each other in ordered sequence, we recognise that the "Magnificent" Montagu was a true pupil of the "Grand Monarque" and copied his



THE FIRST STATE ROOM.

ceremonious mode of arranging his life within his domicile. At the same time, the views of the "state rooms" show that they are not especially French in character. There is a quietness and reserve about them which remind one of Hampton Court rather than of Versailles. The oak wainscoting is in those large raised panels which were in vogue under William and under Anne. It rises up to meet the bold ceiling cornice, above which Verrio's gods and goddesses spread themselves out on many of the ceilings. The open hearths are surrounded by massive marble mouldings, but there are as a rule no chimney-pieces, the chimney-breast above the marble being wainscoted with a horizontal panel to take a looking-glass and a vertical one on which to set a picture. Such is the structure of the suites of apartments on the first floor—reached by the Verrio-painted staircase—which occupy the north central block and its west end pavilion. It is not, however, the rooms by themselves, but



the rooms in combination with their contents, that are so singularly striking. They remain almost as Duke Ralph left them. Nothing has been added and very little subtracted, for those were not days of overcrowding. From the walls many generations of Montagus look down upon

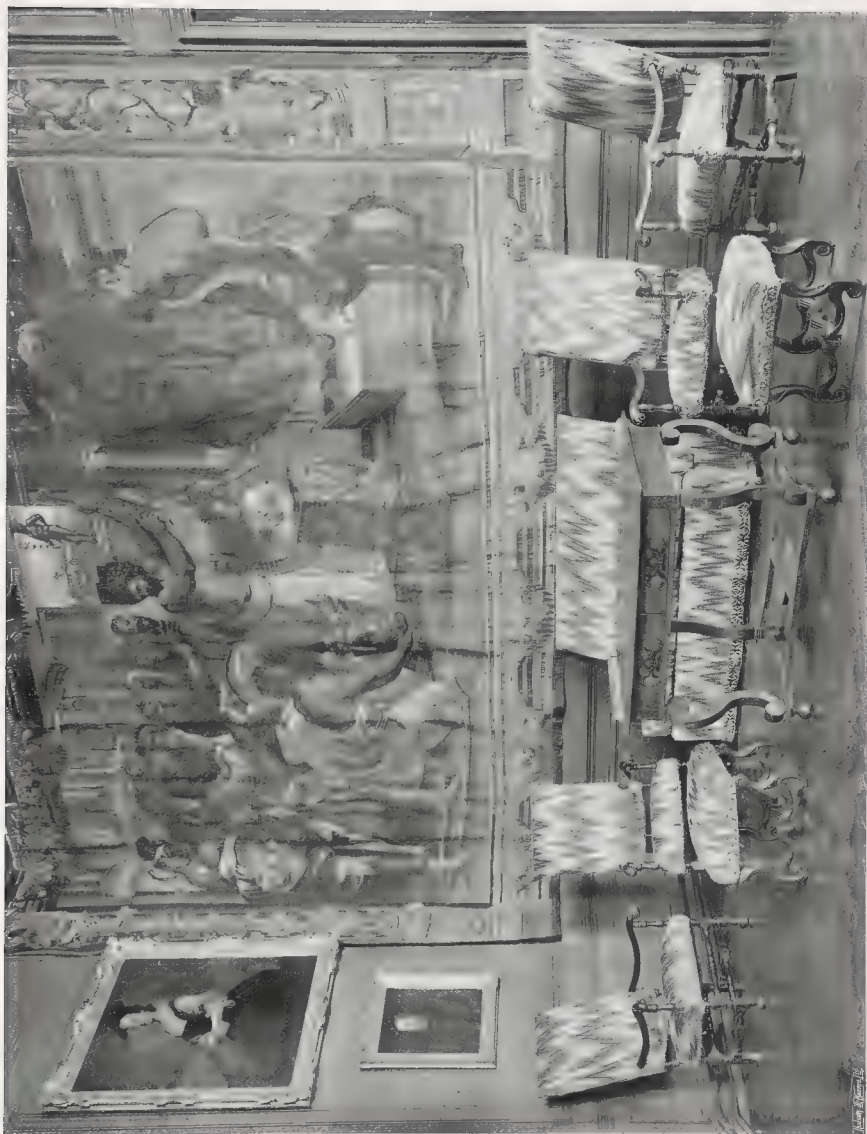
strong resemblance to that of the effigy in Weekley Church. There are likewise three portraits of Elizabeth Wriothesley, on whose beauty Evelyn remarks, and one of them may be seen hanging in the second state room. In the first state room are full-length pictures of



*TAPESTRY IN SECOND STATE ROOM: ST. PAUL PREACHING.*

the scene. There are three portraits of the Chief Justice, but not all contemporary. That which appears above the doorway of the pavilion ante-room, depicting him in his official gear, is, however, probably of his own age, or soon after, and the face here has a

Duke John the Planter and his wife. The latter's portrait, with her attendant black boy, appears in the illustration, and beyond it hangs the first baron in his peer's robes. The next wall is devoted to one of the doubtful Raphael cartoons. This "Vision of Ezekiel"

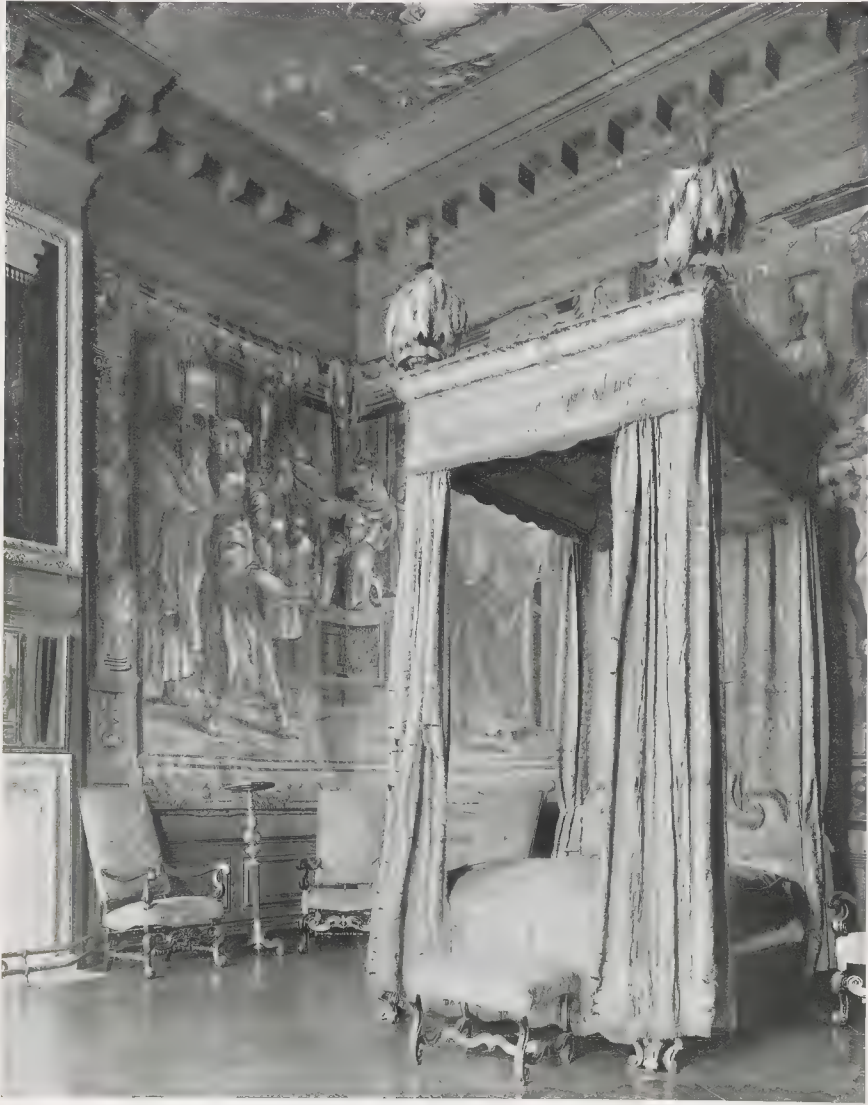


*SECOND STATE ROOM.*



was long held to be the veritable work of the master, but authorities now declare it to be a copy, with variations, of the little picture in the Pitti Palace at Florence, and Dr. Waagen is convinced that both this cartoon and that of the "Holy Family" on another wall "were executed

Charles I. encouraged Sir Francis Crane to carry on tapestry works at Mortlake. It was for use there that the King, through Rubens, bought some of them. They lived through the Commonwealth, and were again at Mortlake to be copied under Charles II. Under William III.



*THE KING'S ROOM.*

by Netherlandish artists, as patterns for the tapestry manufactories at Arras and Tournay and other towns." It was to such factories that many of Raphael's cartoons were sent by Leo X. to be executed, and there, cut into slips and packed into boxes, they lay neglected when

seven of them were hung in Wren's gallery at Hampton Court, where, after going to Windsor and Buckingham Palace, they again are. Another set we have already seen at Forde Abbey. The accompanying illustrations show how rich the walls of Boughton are in

such tapestries — some the produce of the Flemish and some of the Mortlake looms — and among them are the seven Hampton Court subjects. The "Sacrifice at Lystra" and "Paul Preaching at Athens" will be readily recognised. From the walls, the eye glances to the floor, and there finds even rarer treasures in the shape of a great collection of furniture, faded indeed by time and worn with age, but absolutely original and untouched. Whether Duke Ralph indulged his French proclivities by importing much furniture from that country the writer will not venture to say. At Boughton such pieces are not now numerous, and none appears in the

the Boughton collection is specially distinguished. In the early days of the Restoration, the straight leg and straight stretcher of simple lathe-turned designs still continued. They were a survival of the style of James and Charles I., when oak was still the dominant material. But walnut soon established itself as the fashionable wood under Charles II., its texture recommending it for the elaborate twists and curves and carvings which the new love of splendour and elaboration demanded. The scrolled leg, approaching the later full cabriole form, and the flat sculptured stretcher were therefore introduced. Armchairs of the earlier type

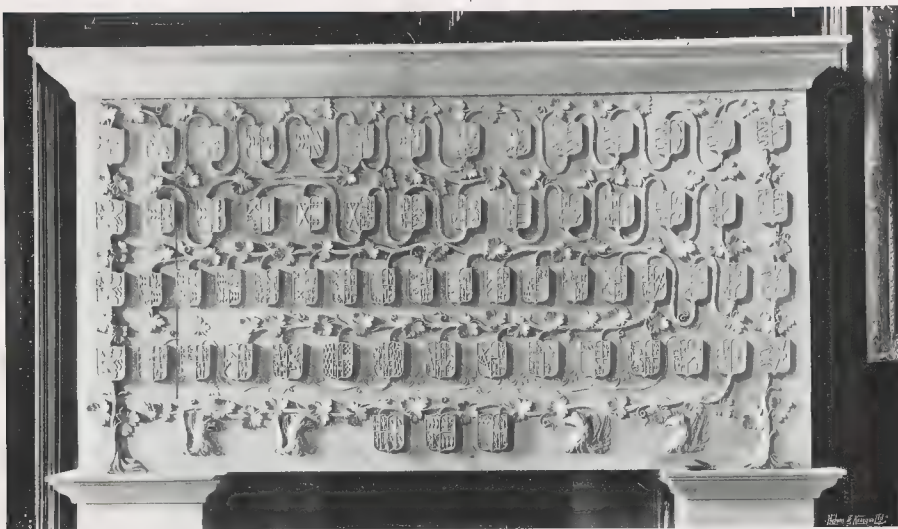


*ANTE-ROOM OF THE HIGH PAVILION SUITE.*

illustrations. There is not a single piece illustrated that is not English, and not one that dates later than the reign of Anne. It is not merely that the framework of beds and sofas, chairs and stools is intact; they also retain the coverings and fringes that they possessed on the occasion of the Royal visit of 1694. Many of them were not new then. The bed resembles those in which Charles II. slept at Glemham and Rushbrooke rather than those of immense height, which William III. introduced at Hampton Court, and of which Holme Lacy contains so fine an example. It is, indeed, for its wealth of Charles II. furniture that

occur in the second state room and of the later kind in the lower dining-room. In the King's bedroom the armchairs combine the two modes; there are scrolled legs and a carved front stretcher, but the side and centre turned stretchers are also there. Of the stools belonging to this set—and stools were still so much used that half-a-dozen was the usual number to accompany every suite of furniture—two may be recognised in another room, while the one at the foot of the bed has its fellows in the second state room, where the coverings are of that prismatic type of needlework which has lately again become fashionable. But ladies of the present





*"THERE WAS NOTHING BUT PEDIGREES ALL AROUND ME."*

day have not the assiduity with the needle which characterised their ancestresses, and a single cushion of this somewhat wearying stitching is considered an achievement. A still later form of chair is present in the pavilion ante-room.

The stretchers in this type are less in evidence. They start from near the bottom of the leg and consist of two simple semi-circles or composite serpentines meeting in the centre, whence rises a finial. These must have been recent additions



*THE LOWER DINING-ROOM.*

when William III. was there, as the type is generally called after him. His reign was, no doubt, the time of its prevalence, though it occurs earlier. The legs are in some cases scrolled, but in others are straight. But though straight they no longer depend merely on turning for the detail, but often have square, octagon and carved members. Only in the first state room does any furniture occur which may have been introduced later than the King's visit. The curved back and the cabriole leg were only being tentatively used when James II. was displaced by his nephew and his daughter in 1688, and they did not reach universal acceptance until Anne reigned. Her accession found Boughton's lord with ambitions still unappeased. He was husband to a Duchess, but not himself a Duke. Three years later, however, came his chance. His surviving son, John, was in his eighteenth year, which was quite a marriageable age, and the old diplomatist concluded the most successful negotiation of his life. The Battle of Blenheim had been won, and nothing could be denied to the victor. So a Marlborough-Montagu marriage project was started. In March, 1705, John Montagu wedded Lady Mary Churchill. And in April his father set the strawberry leaves on his brow. That seems to have satisfied him. What more was there to do? He was a man to relish the effort of striving, not the calm of realisation, and three years later he lay dead. He was a man of much character, good and bad, a full-blooded product of that Restoration age when men took large doses of life brought them, and were not over-scrupulous of the means towards their ends, nor squeamish in matters of social or of political morality. But it needed the strong political bias of an unbridled tongue to call him, as Swift does, "as arrant a knave as any of his time," and we prefer to look upon him as the builder of two great houses, which, thought Bowyer in the next generation, "remain still as the best Patterns of building we have in

England and show the genius of the Great Contriver." Nor was it only of houses, but of gardens also, that he was a "great contriver." Boughton was celebrated not merely for Duke John's vistas, but for the elaborate works which his father had nearly finished before he died. In giving the plan of the hundred acres thus laid out, Campbell in his "Vitruvius Britannicus,"



IN THE OLD BUILDING.

published under George I., tells us that the "gardens were formed by the late Duke and improved by his present Grace with so many Additions that they are esteemed now the largest in England." Morton, in his "Natural History of Northamptonshire," published in 1712, described the whole of the grounds with their extensive and elaborate waterworks, for which the whole of the river



Ise was fully employed. Of this aqueous section he tells us that it is a "very agreeable and charming Entertainment both to the Eye and Ear, and a lovely Refreshment to the Standers by, in a hot and sultry Air." Less agreeable, however, it must have been to them when the second ducal owner was pleasing himself with those water tricks to "wet y<sup>e</sup> Company, designed for diversion," which delighted Celia Fiennes at Wilton, and which quite serious and sedate people seem to have appreciated in the days of the later Stewarts. Duke John seems still to have thoroughly enjoyed them when George II. was King, for the great Sarah Jennings, Duchess of Marlborough, says of him shortly before his death: "All my son-in-law's talents lie in things natural to boys of fifteen and he is about two and fifty. To get people into his gardens and wet them with squirts, to invite people to his country house and put things in their beds to make them itch . . ." were some of his favourite pastimes. He had probably offended the susceptible and none too good-natured dame ere he earned this character, which scarcely agrees with Horace Walpole's estimate of him, for he writes: "My father had a great opinion of his understanding and at the beginning of the war was most desirous of persuading him to be generalissimo. But the Duke was very diffident of himself, and having seen little service would not accept it. In short, with some foibles he was a most amiable man and one of the most feeling I ever saw." This surely is a truer picture of the man who could undertake and carry out the patient task of forming seventy-two miles of avenues, with which object in view he rounded the estates by the purchase of additional manors. They remain the finest feature in the scenery of the district, and the best monument of one who could laboriously carry out an improvement the fruition of which could only be enjoyed by those who came after him.

It was the deed of a man who had no son to succeed him. He was the last of the male line of Montagu of Boughton, of that race whose earlier heads had been so prolific that Pepys was told, as "a known and certain fact," that in King

James's time "there were four thousand persons derived from the very body of the Chief Justice." Dying in 1749, Duke John's great inheritance passed to his only daughter, Lady Mary, whom we have seen married to the Earl of Cardigan. He took his father-in-law's name, and the dukedom was given to him in 1766. Boughton, however, was deserted in favour of Deene, as we learn from Horace Walpole, who visited Boughton as a tourist in 1763. He had only just got there when the owners "in a coach and six and three chaises arrived with a cold dinner in their pockets on their way to Deene, for, as it is in dispute, they never reside at Boughton. This was most unlucky that we should pitch on the only hour in the year in which they are there. I was so disconcerted and so afraid of falling foul of the Countess and her caprices that I hurried from chamber to chamber and scarce knew what I saw, but that the house is in the grand old French style, that gods and goddesses lived over my head in every room and that there was nothing but pedigrees all around me and under my feet, for there is literally a coat of arms at the end of every step of the stairs." The great heraldic tree, hung with sixty-four shields, on the mantel-piece of what is now called the Smoking Hall, proves that Horace Walpole's description holds good at the present day. This apartment lies next to the great staircase—still with its gods and goddesses on the ceiling and its coats of arms on its steps—faces west and looks out on to the site of the Dripping Pan, as the largest of the old water parterres came to be known. It is one of the ground-floor rooms (itself rising to two-storey height), which are those most occupied now during the occasional visits of the Dukes of Buccleuch, who inherited the Montagu estates through the only daughter and heir of the "capricious" lady described above. Never since Duke John's death has Boughton been a principal and much-occupied seat. It is a place with a past and of the past. If a chronicler of England under the later Stewarts wished to environ himself with the true atmosphere of the age he was about to depict, where could he do so better than amid the silence of those great avenues and the solemnity of those vacant rooms?

# PETWORTH,

## SUSSEX.

PETWORTH was for some years the home of Elizabeth Wriothesley, whom—under Boughton—we have met as the wife of Ralph, Duke of Montagu, and it was built by her son-in-law, who married the heiress of her first husband. Nearly six centuries earlier the Honour of Petworth had passed to the house of Percy, but that northern county whose earldom they held for eleven generations was the principal scene of their activities. Yet a fine Elizabethan house was built at Petworth by the ninth, and was the frequent residence of the tenth and eleventh Earls. With the death of the latter, in 1670, the Earldom of Northumberland and the male line of Percy became extinct. Six baronies, however, including that of Percy, descended in the female line, and these, with the whole of the vast territorial possessions, devolved on his daughter Elizabeth. In the matrimonial camp there was at once much activity, in which the Dowager-Countess readily joined. The little girl was married to a sickly boy, who, had he lived, would have been Duke of Newcastle. On his death, a by no means young or inexperienced husband was chosen in the person of one of the Thynnes. He was promptly murdered by another aspirant. Then the twice-widowed girl of fifteen wished for a pause, and when Charles Seymour, sixth Duke of Somerset, came travelling down to Petworth to woo her, bravely accompanied by friends, lacqueys and postillions, she declined to see him. He came again, quietly, attended by a single servant, and she saw but refused him; she had no wish, she said, to again change her condition. He engaged on his side all the busy matchmakers who might have influence, but they failed. At last he went to the Dowager-Countess, and she offered her assistance on terms; her dower was to be increased and the young man was to change the name of Seymour for that of Percy. Though the latter obligation was afterwards rather meanly evaded, he agreed to all, and Elizabeth's consent was obtained. Charles was a fortunate man. He was the younger son of the Seymour who held the barony of Trowbridge, and even his elder brother had been far from the dukedom which the Protector's grandson, the loyal and devoted Hertford of the Civil Wars, had had revived for him after the Restoration, a month before his death. But the rapid demise of a succession of sonless Dukes brought the headship of the

family in 1678 to this seventeen year old cadet, who, when four years later he married the Percy heiress, became fully conscious of his own importance, and posed for the rest of his long life as the most important subject of a whole series of Sovereigns. No wonder he needed for his housing one of the classic palaces, such as his wife's stepfather was busy with at Boughton; and not long after his marriage in 1682 he determined that, among the many habitations of his own and of his wife's inheritance, Petworth should be the chief country seat. He pulled down much of the older house of the Percies and set in front of it the great building which has ever since formed the principal elevation. It is 322ft. in length and 62ft. in height. It has a row of twenty-one windows to each of its three floors, and is built of freestone, with Portland stone for the window-casings and dresswork. The ground floor of the interior forms a series of nine apartments, all of admirable style and finish, of which the largest was put into the hands of Grinling Gibbons for its decoration and is the subject of the illustrations. "The house," wrote Horace Walpole to George Montagu, "is entirely new-fronted in the style of the Tuileries and furnished exactly like Hampton Court. There is one room gloriously flounced all round with whole length pictures with much the finest carving of Gibbons that ever my eyes beheld. There are birds absolutely feathered; and 2 antique vases with bas-relieves, as perfect and beautiful as if they were carved by a Grecian master." The room is 60ft. long, 24ft. wide and 20ft. high, and offers the general characteristics of Gibbons's usual scheme of decoration; walls of oak wainscot, cornices and mouldings of varied acanthus patterns, elaborate fixed picture frames, treated *à jour*, determining the decorative balance of the room, and forming the centres about which are placed the garlands, groups and festoons of that original design and craftsmanship which make Grinling Gibbons stand out as England's premier wood-carver. Of his life and work something has been said in the Introduction. His patrons were many, from the Sovereign to the country squire, but none of his employers gave him a freer hand than did the Duke of Somerset, and nowhere did he devote more successful attention to design or show more surprising skill in execution than in the wealth of carving which he concentrated upon the one great room



which he decorated for him. In his "Anecdotes of Painters," Walpole considers that "the most superb monument of his skill is the large chamber at Petworth enriched from the ceiling between the pictures with festoons of flowers and dead game, etc., all in the highest perfection and preservation. Appendant to one is an antique vase with a bas-relief of the purest taste, and worthy the Greek age of Cameos. Selden, one of his disciples and assistants—for what one hand could execute such plenty of laborious productions?—lost his life in saving the carving when the seat was on fire." Here, writing later and from recollection, he speaks of one vase only, but in his letter to George Montagu he mentions two, and such they appear in the illustrations of the east side of this room. The detailed picture of the composition of which they form part offers almost an epitome of Gibbons's decorative motifs. True, it is elsewhere on this wall that marvellously modelled birds and fishes and dexterously grouped musical implements appear; but in the special composition under review there are, besides the famous vases, his favourite twin amorini heads, remarkable at once for the quality of repose and the liveliness of expression. Here, too, scattered in ribboned wreath or grouped in crowded basket, are those denizens of field and garden which are the most usual concomitants and the most original achievements of the master's productions. "There is," thought Walpole, "no instance of a man before Gibbons who gave to wood the loose and airy lightness of flowers, and chained together the various productions of the elements with a free disorder natural to each species." Grouped with them is to be seen the owner's badge of the garter and his St. George. And it is the full-length portraits of the Duke and Duchess, by Kneller, that fill the panels on each side of this composition. Here the St. George is on his breast and the garter on his knee, and he is dressed in the robes of the order. By her side is the little boy who, for a short space, was to inherit the combined titles and estates of his parents before all were scattered.

These two Somersets find frequent mention in the chronicles of Queen Anne. Whether Whig or Tory, Godolphin or Harley are in power, Duke Charles and Duchess Elizabeth are retained in her service, for, if she loved the last of the Percies less violently than she did Sarah Jennings or Abigail Hill, she loved her more enduringly, since she continued her in office through both those petticoat *régimes*, and for her sake bore the often truculent behaviour of the Duke. He was a man of moderate understanding but immoderate pride, and as he got on in years became too big for even his ducal shoes. Harley, unwilling to break with all the Whigs when he obtained the dismissal of Godolphin in 1710, pretended that there would be little change in either policy or men, and Somerset retained his Mastership of the Horse. But when the Duke saw the inevitable trend towards Toryism he declared himself deceived, and to deceive so superior a person was indeed an unpardonable offence. So Peter Wentworth, writing to his

brother, our Ambassador at Berlin, tells him that "the Duke of Somerset has left the Court in a Pet and gone to Petworth, and it is concluded by all the town that he'll nere return Master of the Horse more. . . . The day the Parliament was dissolved he came out of council in such a passion that he cursed and swore at all his servants, and order'd them to pack up all his things at Kingsenton, and though his supper was ready he wou'd not stay to eat it." The Queen, anxious to retain the wife, persuaded the husband to continue, and for two years the Tories made unsuccessful attempts to oust him. But at last, one day in 1712, "when he came home from St. James's he pull'd off the Queen's liverys from his men, so 'tis known he's out." His next exit from office was much more theatrical. On George I.'s arrival in England in September, 1714, he was restored to his Mastership of the Horse. But his favourite son-in-law, Sir William Wyndham, father of Petworth's future lord, was a Jacobite, and had been with Bolingbroke to the end, so that, although some promise had been given to the contrary, he was now in the Tower. The Duke went to the King and requested leave to bail him out, which was refused, and he thereupon spoke his mind so strongly that he was peremptorily ordered out of the Royal presence and forthwith dismissed from office. So next day, "having commanded his servants to strip off the royal and put on the family livery, he sent for a common dust cart, and directed that all the badges of his office should be thrown into it; he then, followed by his retinue and the aforesaid vehicle, proceeded to the Courtyard of St. James's Palace, and ordering the driver to 'shoot the rubbish,' he stalked back indignant to Northumberland House." Such is the story as related in the *Memoirs* of the Kit Cat Club, of which he was a member during the twenty years of its existence (1700-20), and was the first to present it with his portrait by Kneller (himself a member), which was a practice afterwards so generally followed that the collection eventually reached the number of forty-eight. Two other anecdotes of the "proud Duke" from the same source are worth quoting. "The country roads through which he travelled were often cleared by *avant-couriers* before his approach in order that he might pass without obstruction or observation. 'Get out of the way,' said one of his people to a country man who was driving a hog along the path by which the Duke was to pass. 'Why?' enquired the boor. 'Because my lord Duke is coming and he does not like to be looked at,' rejoined the man. The clown, enraged at the imperious manner in which the mandate was urged, exclaimed, 'But I will see him and my pig shall see him too!' and seizing the animal by the ears, he held it up before him until his Grace and retinue was gone by." James Seymour, the painter, was at Petworth to take portraits of race-horses and claimed cousinship. The Duke, thereupon, ordered the steward to pay and dismiss him. But another painter, sent for to finish the work, declared his inability, and that Seymour must be recalled. This the Duke reluctantly did,



*ON EAST WALL, SHOWING HIGH RELIEF.*





CENTRE AND NORTH END OF EAST WALL OF THE GIBBONS ROOM.



A MASTER'S MASTERPIECE.



and got the answer, "My lord, I will now prove myself of your Grace's family, for I *won't* come."

All this was after the death of the Duchess Elizabeth, who besides being the greater personage

may in some measure be accounted for by the way they were treated. "His children were never permitted to sit in his presence, and when, as was his custom, he slept in the afternoon, two of his daughters stood one on each side of him



*PETWORTH'S HEIRESS AND PETWORTH'S BUILDER.*

by blood and inheritance, was also a woman of much character. She died in 1711, having borne him thirteen children, of whom one alone, the future Duke, survived their father. And this

during his slumber." The drudges in this particular case, however, seem to have been his daughters by his second wife, of whom one was docked of a considerable part of her fortune for



*VASES WORTHY OF A GREEK MASTER*



being caught sitting when she thought him asleep. Indeed, Walpole would have us believe that the offence was still more serious. "He waked after dinner and found himself on the floor; she used to watch him, had left him, and he had fallen from his couch. He forbade everybody to speak to her, but yet to treat her with respect as his daughter. She went about the house for a year, without anybody daring openly to utter a syllable

to her." He died in 1748, and his son Algernon two years later, when the Somerset titles went to a Seymour cousin; but, of the Percy inheritance, Alnwick, Syon and Northumberland House went to his daughter, Lady Betty Smithson, whose husband soon blossomed out as Duke of Northumberland, while Petworth fell to the share of Sir Charles Wyndham, together with the Earldom of Egremont, which had been created



*SOUTH END OF EAST WALL.*



LOVE AND MUSIC.

for Duke Algernon the year before with special remainder to this nephew. The Wyndhams of Orchard Wyndham were of an old Somersetshire stock that had long mated with their neighbours, and this fully accounts for the presence among the Petworth pictures of such Somersetshire worthies as Ralph Hopton, best of Cavalier generals, and of Nicholas Wadham, founder of the Oxford College of that name. But the first of them

to come prominently forward was Duke Charles's son-in-law

Wyndham, just to freedom and the throne,  
The master of our passions and his own;

whose Toryism made him Bolingbroke's Chancellor of the Exchequer in 1713, and one of the leaders of that party in the time of the first George. His son, becoming second Earl of Egremont in 1750, was Secretary of State in 1761,



and died two years later, leaving the title and estates to a successor who enjoyed them for seventy four years. The third Earl of Egremont has left many marks of his long occupation of Petworth. He enclosed the cloisters, which had

The portrait of Henry VIII., which occupies the place of honour under Gibbons's eagle, is one of a set of Holbeins now at Petworth supposed to have been painted for the Protector Somerset. The pictures to the right of the King are Jansen's



*THE CENTRAL PANEL IN PERSPECTIVE.*

originally joined the Percy house to the chapel, so as to convert them into galleries for the fine collection of statuary obtained by him from Italy. He largely added to a collection of pictures already rich and varied, having been brought there successively by Percies, Seymours and Wyndhams.

full-length portraits of Duke Charles's parents, Lord and Lady Seymour of Troubridge. Van Dyck is wonderfully represented in other of the Petworth rooms, but here the King Charles on the north wall is doubtful, and the Henrietta Maria on the south wall is by Jervas, after Van Dyck. The



*HOLBEIN'S KING HAL UNDER GIBBONS'S EAGLE*





SOUTH END OF THE GIBBONS ROOM.

other pictures on these end walls are by Sir Peter, while the four small ones on the east wall are all Sir Joshua's. The room itself was the scene of much work during the later years of the third Earl, for his contemporary, Dallaway, the historian of Sussex, tells us that, "being in some parts incomplete it has been restored and repaired in a style nearly equal to the original." Jonathan Ritson was the son of a Whitehaven carpenter, and at the opening of the eighteenth century was working at Greystoke, where his skill in carving was observed by the Duke of Norfolk, who sent him to Arundel. Here he spent some years, producing elaborate carvings for the library and the Baron's Hall, but soon after the Duke's death in 1815 he passed on to Petworth, and was so much thought of by Lord Egremont that he had his portrait painted by Clint as a companion to that of Gibbons, and hung them in the room which owed its original splendour to the one and its renewed perfection to the other. Except for his craftsmanship, however, Ritson was an unsatisfactory *protégé*, for in the *Gentleman's Magazine* which records his death in 1846, we are told that "his only pleasures were his work and his cups. . . . It was no unusual occurrence to find him for days and nights in a state of drunken insensibility, clothed in rags and associating with chimney-sweepers and tramps." How such habits left him the nervous steadiness and delicacy of touch necessary for a follower of Gibbons it is difficult to understand. The work in the ceiling coves is entirely by him; but at one time there was

much besides. The contemporary writer in the *Gentleman's Magazine* declares that "he did flowers, birds and fishes, almost inconceivably," and so pleased were his patron and himself with his productions that he was allowed to crowd every available space in the room with them, and the whole balance and scheme of the room as planned by Grinling Gibbons was destroyed by this unintelligent addition of inferior carvings. After the third Earl of Egremont's death, nearly the whole of Ritson's work was removed from the walls, and little but the ceiling decorations were allowed to remain. But as he left the room its effect must have been deplorable, for his rival in the carver's art, W. G. Rogers, wrote, after a visit to Petworth in 1833: "The mixture of old and new, the dirty washed wood on the white walls, looks so poor and meagre I was pained at looking at it." Now the walls are no longer white, the carvings no longer look dirty and they are given their full value by the return to the original decorative design. Rogers was an undoubted authority, and a preserver rather than a renewer. Born in Dover in 1792, he passed early into the employ of a London firm, where he associated with an old craftsman named Birkbeck, who was, as it were, in direct touch with the Gibbons traditions; for he had been employed in 1745 in the repairing of Gibbons's work at Burleigh in company with men who had been Gibbons's assistants at St. Paul's.

Through Birkbeck's influence, Rogers became a devotee to Gibbons's art, and was often shocked

at the condition in which he found many of his carvings. Gibbons, as far as the survival of his masterpieces is concerned, was unfortunate in his medium. He habitually carved in lime, no doubt excellent under the tool, but a favourite wood with the worm, and the worm has ever been the most dreaded enemy of his work. The white bloom which enveloped so many of the examples examined by Rogers he soon recognised as betraying a shell covering a crumbling rottenness. Some of his best work was done at Belton sufficiently late in his career for him to bring photography to his aid. He photographed the whole of the Gibbons

work, and then took it to pieces and saturated it with corrosive sublimate. That done, he injected vegetable gum and gelatine to fill up the holes and give strength, gave a coating of resin varnish and exactly reconstructed the whole by means of his photographs. The Belton set are now excellent in condition and appearance, and it is a question whether those at Petworth would not have been safer in Rogers's than in Ritson's hands. However that may be, it is certain that every care and attention is now being taken to preserve for future generations these priceless creations of one of England's most original artists.



*NORTH END OF GIBBONS'S ROOM.*





# CHATSWORTH, DERBYSHIRE.

EXCEPT for some rather unfortunate early nineteenth century alterations and additions, Chatsworth is the creation of one man, and was built within a score of years. We may regret that Bess of Hardwick's great-great-grandson destroyed one of her creations; but, considering the zeal which mankind ever displays in casting down what a previous generation has set up, whether it be ideas or masonry, we should rather feel a surprised thankfulness that he and his successors have so wholly respected and preserved another, and that the latest and finest—the new mansion she raised at Hardwick by the side of the more modest dwelling of her ancestors. And at least, if the fourth Earl and first Duke of Devonshire replaced her Chatsworth with his own, he did so at a moment when the spirit of classic nobility and refined splendour which animated our designers could be adequately materialised by craftsmen of remarkable skill and perfect dexterity. He was born in the momentous year in which Charles I. was

constrained by the Scots invasion to summon the Parliament which was eventually to deprive him of liberty and life. The third Earl stood by his King till matters became serious, after which "he lent him his own Brother to take the Field: And then he retired beyond the Seas to wait for Peace": which was prudent, for Charles Cavendish, after two years of smart campaigning, fell at Gainsborough; while the Earl lived to enjoy, after the Restoration, twenty-four years of that peace for which he had waited. The son received his education and did his grand tour during the years of exile. But on the return of Charles II. he sat for Derby in the House of Commons, of which he continued an energetic member until his father's death, in 1684, called him to the Upper House. He took up a strong anti-Court and anti-Romanist position, being forward in the movement to exclude the Duke of York from the succession. But he succeeded in steering a more prudent course than his great friend, William Russell, whose



THE WEST FACADE.



rash partisanship cost him his life. When the Duke did succeed, his previous strong action, and his continued strong opinions, made his position at Court very awkward, and it ended by his taking one of the courtiers by the nose in the Presence Chamber. So good an opportunity of freeing Whitehall of so undesirable a personality was not to be lost. The judges fined him an enormous sum and committed

mind from dwelling too intensely upon the oppressions of his country"—determined to rebuild a portion, at least, of his great ancestress's house.

Wren, being too deeply engaged on St. Paul's, on a dozen City churches and on other public buildings, could not dance attendance in a Northern county on a man who was by no means prepared to come up to London. William

Talman was therefore appointed architect, but was not given a completely free hand, as Wren in some measure supervised him and came down for that purpose to Chatsworth in 1692.

It was the southern elevation of the house that was first doomed to destruction; indeed, it would seem that, at first, no larger change was intended, for Bishop Kennet tells us that the Earl "contracted with Workmen to pull down the South Side of that good old Seat and to rebuild it in a Plan he gave to them, for a Front to his Gardens so fair and August that it look'd like a Model only of what might be done in after Ages. When he had finish'd this Part he meant to go no further; till, seeing Public Affairs in a happier Settlement, for a Testimony of Ease and Joy, he undertook the East Side of the Quadrangle, and rais'd it entirely new in Conformity to the South, and seem'd then content to say that he had gone halfway through and would leave the rest to his Heir. In this

Resolution he Stop'd about Seven Years, and then reassum'd Courage and began to lay the Foundations for two other Sides to complete the noble Square; and these last, as far as Uniformity admits, do exceed the others by a West Front of most excellent strength and Elegance, and a Capitol on the North Side that is of singular Ornament and Service." It was on April 12th, 1687, that Talman began the erection of his south front, and that only this partial



THE ALTAR IN THE CHAPEL.

With Vernio's painting and Cibber's statues.

him to the King's Bench Prison till it was paid. Hence he escaped and went down to Chatsworth, and when the Sheriff and his *posse* came to arrest him, he appears to have turned the tables on them and detained them in honourable durance. Needing an outlet for his activities, he now turned his mind to architecture and the decorative arts, which had been his hobbies since the early days of his foreign travel, and—in order, we are told, “to keep his patriotic



GALLERY OF THE CHAPEL.



rebuilding was at that time contemplated may account for the rather crowded arrangement in this side of the house. The chapel occupying a large section of the first floor with its upper part,

These had, therefore, to be placed upon the second floor, which they occupy from end to end. Although, as we have seen, the idea of leaving three sides of the old building was shortly



*THE STATE DINING-ROOM, ORIGINALLY THE GREAT CHAMBER.*

insufficient space was left there for that series of rooms which had become essential in a lordly dwelling for the "State Apartments," and of which we have found a fine suite on the ground floor of Petworth and the first floor at Boughton.

abandoned, yet it was in this first portion of the new building that the finest and most elaborate work remained concentrated. The owner seems to have felt that his excuse for destroying the older work was to exhibit the very finest that his



THE GOBELIN TAPESTRY IN THE STATE DRAWING-ROOM.



own age could produce, and the rooms of this south side have always been held as the model of the style and workmanship of the close of the seventeenth century. "All the wood-carving in England," wrote Allen Cunningham, "fades away before that of Gibbons at Chatsworth." And yet the only documentary evidence that exists is against Grinling Gibbons having had anything to do with it. It is one of these delightful controversies, like the authorship of the Junius Letters, which can go on for ever, and in which

everyone can quite honestly consider themselves right, because no authoritative document is discoverable capable of settling the dispute at rest. It is not that there is an absence of information as to the building of Chatsworth. Far from it. Such is very often the case with our fine old houses, but here is an exceptional instance of the careful preservation of elaborate specifications, designs, signed agreements, audited accounts; so that minute details of the cost of building and of the part taken by the leading craftsmen are not



*IN THE STATE DINING-ROOM LOOKING DOWN THE SUITE.*



THE STATE DRAWING-ROOM.

wanting. We know that our friend the plumber was at his tricks even in those days, for under this head a "Mr. Cock of London delivered a bill for work done of nearly £1,000, from which a deduction was made of £236 for overcharge." The great expanses of wall and ceiling pictures were begun in 1689 by Ricard and Laguerre, artists much employed by or with Verrio, who himself followed the next year. His picture of "The Incredulity of St. Thomas"—held by Walpole to be his masterpiece—is over the chapel altar and appears in one of the illustrations, while the same subject was treated at the other end over the gallery,

by Laguerre. Verrio's, too, is the ceiling of the "great chamber," or State dining-room, as it afterwards came to be called, and, after two years' work, he was paid £469. Lanscroun, Highmore, Thornhill also appear in the accounts, and Caius Cibber was engaged for sculpture. His are the figures of Hope and Faith on each side of the chapel altar. Not only do we know of his employment here, and of the sums he received, but there survives his manuscript memorandum of proposed charges, which he concludes by saying "at this rate I shall endeavour to serve a nobleman in freestone." Yet of Grinling



Gibbons nowhere a trace unless, indeed, some of the cases which cost £14 13s. and brought "carved work, statues and pictures" from London, contained detached pieces of his work which the general decorative scheme had been prepared to include. Of the wood workers who were employed we have abundant detail, and chief among them were Thomas Young and Samuel Watson. The latter was a Derbyshire man of the parish of Heanor. He had studied in London under a "Mr. C. Oakley," but there is not a shred of evidence to connect him then, or later, with Grinling Gibbons. Of his and his fellow-craftsmen's work at Chatsworth we have such

circumstantial accounts as this: "Sept. 9th, 1692, Joel Lobb, Wm. Davis and Samuel Watson agreed with the Earl of Devonshire to execute in lime-tree, the carving in the great chamber, to be done equal to anything of the kind before executed, for which they were to receive £400. This carving to consist of flowers, wreaths, fish, dead game, cherubs, etc., etc." All these appear in the illustrations, which comprise two of this room. It is one of a suite of four, all closely assimilated in their decorative scheme; their cornices, architraves and overdoors are variants of the same design, and there is everywhere the same perfection of craftsmanship in the carved trophies



THE OLD STATE BEDROOM.



THE STATE MUSIC-ROOM.

and garlands and panels. But in two of them the walls are hung with leather, and in the third with reproductions in tapestry of Raphael's cartoons, like those at Forde and Boughton. But in the State dining-room, as the great chamber is now called, which is 50ft. by 30ft., the walls are all panelled, and it, therefore, offered the most extensive field for the operations of Messrs. Watson, Lobb and Davis, as well as the finest opportunity for the display of their utmost skill; so that Mr. Jewitt rightly describes the work of the mantel-piece as "the richest of all the rich carvings in this suite of rooms." Here are the "fish and dead game," while the flowers and

wreaths hang down the great, rich panels of the room, not from "cherubs"—which appear in the other rooms—but from masks.

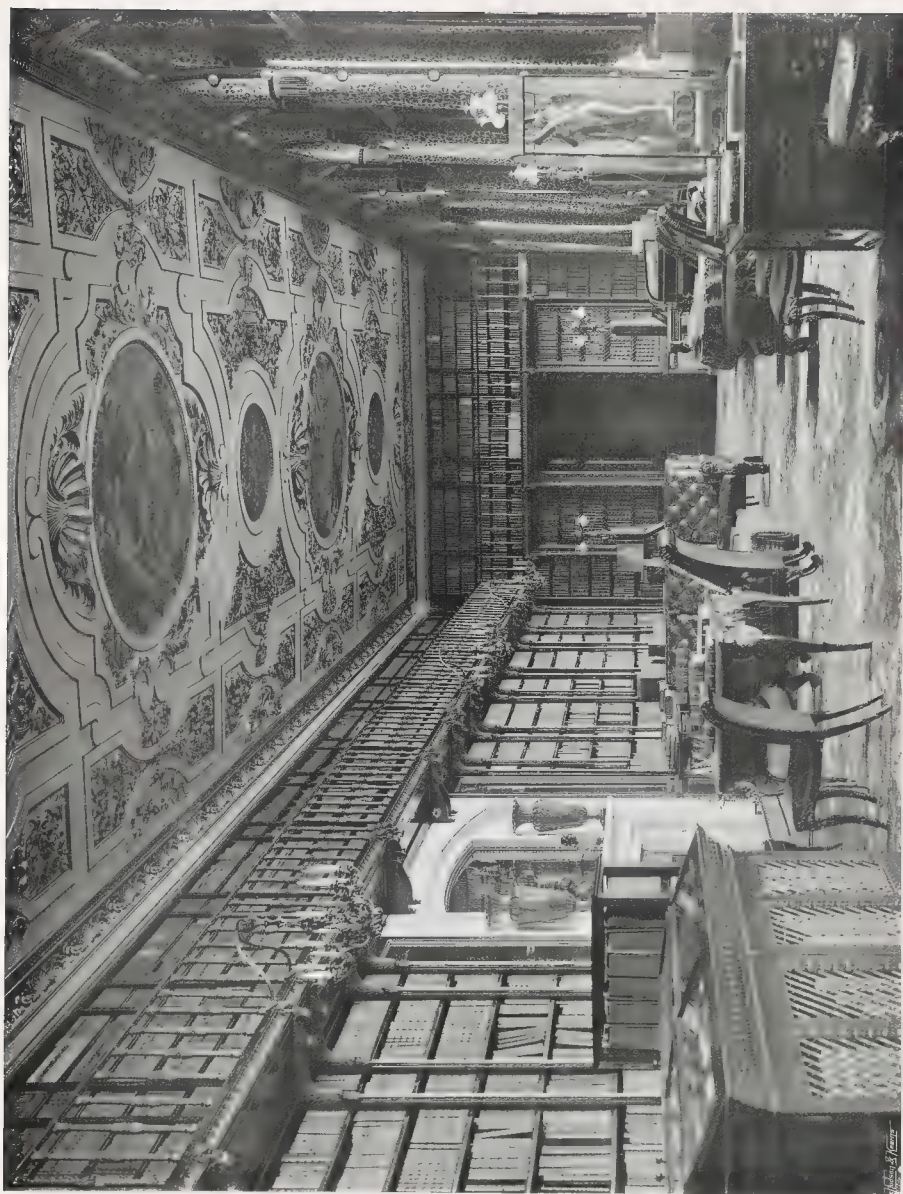
Accounts for work done at every part of Chatsworth, inside and out, by Watson, survive. He worked there, and probably only there, almost till his death in 1715. His son did work there after him, and his grandson retained his folio book of "Designs, Agreements and Bills of Carved Work executed at Chatsworth by Samuel Watson from 1690 to 1712." Never up to this date, nor for long after, was the name of Grinling Gibbons mentioned in connection with this work. Not by Dr. Leigh in his "Particular



Description of Chatsworth," dating from 1700, and naming Verrio. Nor by Mackay, who published his "Tour Through England" in 1724. In fact, we have to await Horace Walpole's "Anecdotes of Painting" to learn that "At Chatsworth are many ornaments by Gibbons, particularly in the chapel; in the great chamber are dead fowl over the chimney, finely executed, and over a closet door a pen not distinguishable from real feather." The authorship of the dead fowl we have already traced. As to the pen, long after Walpole's time Watson's grandson possessed the pocket-book containing the design for the overdoor trophy in the State dressing-room of which this pen formed part, being specially known in those parts as "Watson's pen." That woodwork so entirely similar in design, so equally perfect in execution, should be produced except by any other than Grinling Gibbons himself or by someone under his eye was incredible to Walpole; therefore it could not be; therefore the work was Grinling Gibbons's; therefore he it was who "gave the Duke of Devonshire a carving of a point lace cravat and other still life after the completion of the work." For not one of which statements did Walpole, loosest of writers, trouble to consider whether there was any foundation; and when the name of Watson was brought before him, he scheduled him, without hesitation, "among the numerous carvers Gibbons employed." This is a good example of how history was often written in the eighteenth century, and sometimes even now in our own more scientific day. In dealing with the Chatsworth wood-carvings it would be absurd to leave Grinling Gibbons out of our reckoning; but to make any positive assertion on the subject is wholly unwarrantable. This we can say, that, had there been no Gibbons, neither would there have been these carvings. They are his by inspiration and leadership, if there is no closer connection. Gibbons's style was the style of his age, and his age teemed with clever designers and executants. But his was a wholly original manner of treating the style both in arrangement and technique. No one ever imposed more completely his own individuality upon his chosen section of the art of his day. It springs from his vitals; it pulses with his blood; and no other mind or hand would have evolved it. Had the spirit of the Middle Ages continued, we should have been able to correctly differentiate his handiwork from that of his fellows. Then every craftsman was trained to originality—to the assertion of himself in at least the detail, if not in the mass of the work on which he was engaged. Hence the great variety, the abundant fancy in Gothic ornament—the constant out-peeping of the notions and idiosyncrasies of Tom, Dick and Harry, expressed, perhaps, with some lack of reserve and finish, but very human and engaging. The Renaissance at once set some check on this, and Palladianism eventually snuffed it out. It was gone in Gibbons's time, and classic discipline was triumphant. Gibbons, as the master, might, within certain recognised limits,

invent; the rest must copy. Hence the line is pure, the balance perfect, the grouping elegant, the spirit refined, the technique beyond all cavil. But, for ever and ever, the "carving is to consist of flowers, wreaths, fish, dead game, cherubs, etc." Any able man, disciplined from the first not to let himself go, but to impregnate himself with the work of the master, and limit himself to the narrow field of orthodox arrangement, might reach the point, not of originating anything, but of both designing and executing work indistinguishable from the master's. The verdict, then, is that the wood-carving at Chatsworth is of the finest; that, over it, the spirit of Grinling Gibbons reigns supreme and unchallenged; that there is no evidence to prove that he did not himself execute some and design more; but that it is equally possible that it was wholly carried out without his direct interposition.

Here has been an interlude of immoderate length, and we must resume the broken thread of the history of New Chatsworth and its builder. With the accession of William III. the latter came into high favour and influence. The crushing fine imposed on him for his act of nose pulling in the Royal presence was remitted, and the judges who had condemned him to it were made to eat their words with a striking exhibition of mendacity and subterfuge. He entered the Privy Council, received the Garter, was made Lord Steward. He attended William III. to The Hague Congress in 1702, when "his Plate and Furniture were so magnificent that the sight of them drew a greater concourse of People to his House than to any other Palace." Two years later he received his dukedom, and he continued, both under William and Anne, to be one of the most magnificent of courtiers and most influential of peers. But in 1707, "after a severe Indisposition which would not yield to the Art of the best Physicians, he sunk extremely in his Body. . . . and departed about Nine in the Morning, Monday August 18 in Devonshire House Piccadillee, in the 67th Year of his Age." Meanwhile, Chatsworth was practically complete, though Watson still carved there. The east side, including the beautifully proportioned and designed library, dates from 1693. The west front was begun in 1700, the north in 1704, and both were finished in 1706. But the south rooms retained their pre-eminence, and of the rest the only one illustrated is Sir James Thornhill's "Sabine" room, of which both ceiling and walls are entirely painted with classic and allegoric subjects, the doors themselves being mere portions of the picture surfaces. Much as the first Duke left it did Chatsworth remain, until the sixth Duke in 1820 "employed the talents of Sir Jeffrey Wyatville in building an elegant Northern wing." That was legitimate enough; but merely to add your own and not subtract another's is beyond the powers of architects in general, and of Sir Jeffrey in particular. His interference appears frequently in the main



THE LIBRARY.



building—hardly even to the satisfaction of his contemporaries. For Stephen Glover, who was writing his "History of the County of Derby" at this time, and who is excitedly fulsome as to most of the Wyatville "improvements," evidently cooled down when he heard that, in the great hall, the present single flight of steps was to replace Talman's double stairway, which he describes as "the most magnificent that can be imagined."

In the north wing itself the gallery is the finest feature. Its merit is that it is fairly simple, and that its walls offer ample space for tapestries, its floor for sculptures—in many cases antiques, in others the works of comparative moderns, such

as Westmacott and Chantry, Thorwaldsen and Canova, whose Letitia Buonaparte stands forth prominently.

No great English house is better known than Chatsworth, for by the courtesy of its owners it has for long been opened to the public in the most frequent and liberal manner—indeed, we have recently had the present Duke's assurance that "the number of tourists has been about 80,000 a year." The maintenance of such historic monuments as the inhabited homes of the families that have through succeeding generations owned and built and furnished them, and yet with easy admittance to the general public, should be one of the nation's most treasured inheritances.



THE SABINE ROOM.

# BADMINTON HOUSE, GLOUCESTERSHIRE.

THE manor of Great Badminton, on the Wiltshire border of Gloucestershire, having been held for 400 years by the Botelers, was sold in 1608 by Nicholas Boteler to Thomas Somerset, a younger son of the fourth Earl of Worcester. That is its early history in a nutshell; and as Badminton house, village and park are creations of the Somersets, and in no way remind us of the Botelers, they shall drop out of the story, and we will consider how a cadet of a family which had only recently risen to the forefront came to acquire a property which has now for long loomed large in the annals of our Western Counties. Henry Beaufort, Duke of Somerset, great-grandson of John of Gaunt by Catherine Swinford, was of the many who went down in the Roses' War, and the legitimate line of the legitimated Beauforts was, through his sister, carried on by the Staffords, Dukes of Buckingham, and is said to have ultimately ended in a

cobbler. A better fate awaited an illegitimate branch, for Duke Henry had a son, Charles Somerset, who got on famously at the Court of Henry VIII., married the heiress of Raglan and Chepstow—Baroness Herbert in her own right—and was created Earl of Worcester in 1514, when he represented his King at the marriage of Mary Tudor with Louis XII. of France, having the previous year commanded 6,000 foot at the battle of Tournay. He and his descendants steered the richly-laden bark of the family fortunes with much skill and prudence through the troublous waters of the Tudor age; and this is the more remarkable as they retained a leaning towards the old faith, and there is not another instance of a Catholic being a man of such great influence and popularity with both Elizabeth and James as was Edward, fourth Earl of Worcester. He might, therefore, well afford to endow his younger son with the Boteler estate, though



THE NORTH FRONT.



to improve and maintain it was another matter, to be ensured in another way. We are, therefore, not surprised to come across a Court gossip's letter, written in 1611, telling us of Thomas's marriage with the Dowager-Countess of Ormond "by whom he hath a great estate." This connected him with Ireland, and ten years later he was created Viscount Somerset of Cashel. There was one flaw, however, in the fine structure of his worldly content and success. The Dowager-Countess may have brought him an estate, but she brought him no son to succeed to the joint fortunes and to the peerage. The former, when he died, went to their only child Elizabeth, who, departing unmarried, in her turn bequeathed Badminton to her cousin Henry Somerset, then Lord Herbert. Her father's elder brother had proved himself as great a Royal favourite and as staunch a Royal supporter as the fourth Earl had been before him, and thus earned a marquessate from Charles I., who was often at Raglan, then the chief seat of the family. As perhaps the richest of his subjects, the King borrowed of him, when the Civil War broke out, vast sums of money, and by him were raised and equipped large bodies of troops. At his own cost, too, he garrisoned Raglan with, at one time, as many as 800 men, and held it till August, 1646, when every other fortress had ceased to fly the King's flag. Then, with the honours of war, he marched out, to die a few months later, an old man broken in health, heart and fortune. Meanwhile, his son had given up his favourite mechanical pursuits—his water engines at Raglan, his "Operatory" at Vauxhall—and had fought and negotiated. He is the "Glamorgan" who, when Charles's star began to set, was empowered by that hard-pressed King to hand over the Royal cause and the Royal hopes to the Irish Catholics, and was promised, if success attended his efforts, a king's daughter in marriage and the coveted Dukedom of Somerset which John of Gaunt's grandson had held. This black intrigue, which was kept secret even from the King's Lord-Lieutenant, was discovered by papers which fell into the Parliamentarians' hands, and had to be disowned. Glamorgan shortly after inherited his father's empty title, and lived, as he and other Cavalier exiles could, abroad. The estates of the "delinquent" Somersets were, of course, forfeited, and a large portion, including the lordship of Chepstow, was bestowed by Act of Parliament on Cromwell himself. But a difficulty soon arose. In much of this property the delinquent Marquess had only a life interest, and they were settled on his eldest son in tail. This was Henry, Lord Herbert, who now appears on the scene. He came of age in 1650, and was by no means prepared to oblige by taking up the delinquent attitude, whatever might be his private sympathies and convictions. He became a friend of Cromwell, a Protestant and a member for Monmouthshire in the last year of the Rump Parliament. He very naturally pushed his claims, and they had to be listened to. On condition of his abandoning his reversionary rights to the

Chepstow section, other sections of the family estates were, on easy terms, handed over to him with possession. As Badminton came to him also about this time, he was, even under the Commonwealth, a rich and influential man. None the less was he prepared to float on the top of the tide of reaction when it came, and he was one of the twelve members of the Lower House who attended Charles II. at Breda on the eve of the Restoration. Over the re-entry into the estates there was some family friction, the Marquess complaining that his son was intriguing against him. Wars and diplomacy failing him, he had returned hotly to his former love, and the Vauxhall "Operatory" drew him back to England in 1652, despite the ban under which he lay. Lodged for a time in the Tower, he was at length freed and allowed to absorb himself in that "Century of Inventions" of which he soon after wrote. His "Water-commanding Engine" may have been the precursor of the modern steam engine, but its pursuit seemed to somewhat unhinge its inventor's balance of mind and threaten the family with ruin. Lord Herbert's determination, therefore, to retain such parts of the family estates as were already in his hands was perhaps not only excusable, but wise. No one took the clever but unpractical old Marquess seriously, and Lord Herbert was, for years before he succeeded, recognised as the leading man of the family. It was this stepping into the family leadership before inheriting the main portions of the family estates that led to the transfer of the family centre from its ancient possessions on the Marches of Wales to the newly-acquired Gloucestershire estate. Raglan was a hopeless ruin. Troy, though intact, was probably in the Marquess's possession. Lord Herbert, therefore, established himself at Badminton and became Lord-Lieutenant of Gloucestershire at the Restoration. Beyond a mention of it from a passer-by in 1644 as "a faire stone howse of the lord Somerset now his daughter's," we know nothing of what manner of place Badminton was when Lord Herbert first came to it. But there is a painting by Smith on the staircase, which shows a good deal of its modest gabling still standing and mixed with the newer and more stately building. That it was fit for the reception of Royalty is clear, as Charles II. and his Queen visited here in 1663, and not till after that did Lord Herbert begin the work which transformed it into one of the great Palladian palaces which wealthy Englishmen built for themselves at this time or soon after under the direction of Wren and Talman, of Gibbs and Vanbrugh. But though we have record of the date and of the designers of some of its fellows, such as Chatsworth and Ditchley, Stowe and Blenheim, in the case of Badminton we know little, from documentary evidence, of who was employed there and when the building was done. Often detained in London or elsewhere in the King's service, Lord Herbert, who became Marquess of Worcester in 1667 and was created Duke of Beaufort in 1682, corresponded much



THE OAK ROOM.



with his wife, and she was able to be more frequently at Badminton. But nowhere in these letters do we find any detailed information as to building operations, although we may gather what was going on. In 1666 he informs her that the painter says he has more oil and colours at Badminton than are to be had in all the town. In 1681 he is glad she walks about among the workmen. At this latter date much of the

Badminton which exists to-day, and which we illustrate, must have come into being, for Chief Justice Hales—who died in 1676—is described to us as visiting the Duke “when he was in the midst of his building, and observing the many contrivances the duke had for the disposing of so great a family, he craved leave to suggest one to him which he thought would be much for his service, and it was to have but one door to his



*SOUTH-EAST CORNER OF ENTRANCE HALL.*



SOUTH SIDE OF DINING-ROOM.

house, and the window of his study where he sat most open upon that." Better lawyer than house-planner must the great Sir Matthew have been. His idea of a self-same entrance for king and scullion, and of the noble owner acting in the joint office of hall-porter and detective, much tickled the fancy of this "richest subject that the King hath," as Anthony Wood describes him. Yet, despite his wealth, he showed decided prudence in his purchase of works of art. He writes almost apologetically to his wife that, although he has little skill in such matters, he has bought pictures at

Somerset House "for above £100, sold at outcry as the fashion is in Holland." A day or two later he reverts to the subject, and confesses the pictures "cost £193, and with the carriage and frames will reach £250." But then there are thirty of them, and all, "except six Roman heads which are ordinary," are approved of by those who understand. This deference to his wife arose from the fact that she was the more business-like and managing of the two, and although she makes humorous complaint that while my lord was amusing himself in town she must "c'en stop



at home and rock the cradle," we can believe her thoroughly absorbed in superintending the works at Badminton, and making it the noble house it was and is. Though her taste and knowledge may have been excellent, she shared with her contemporaries in admiration of the fashion of the day and contempt for the style of a previous generation. She writes to her husband that she has found in a cupboard some silver articles which had belonged to the cousin from whom they had inherited Badminton. Treasure trove, indeed, we should now say! All the family plate had



IN THE DRAWING-ROOM.



NORTH SIDE OF LARGE DRAWING ROOM.

been melted down in the war, and most of the family furnishings destroyed at the sack of Raglan; but here were some bits teeming with family sentiment and historic interest as precious survivals from the general wreck. Yet all she has to suggest is that they be melted down and turned into something new!

If we know little of the transformation of Badminton into a princely seat by this first Duke, at least we are not left in doubt as to the princely manner of his living there, "above any other except crowned heads, and in some respects greater than most of them, to whom he might have been an example. He had about two hundred persons in his family all provided for." The west wing, where the offices lie, is that part of Badminton into which much of the old house was incorporated; but the great servants' hall is an excrescence into the south garden court and had to be built for the accommodation of this

vast household. Here there were "nine original tables covered every day; the whole lay in view of him that was chief, who had power to do what was proper to keeping order amongst them; and this was his charge to see it done. The tables were properly assigned, as, for example, the chief steward with the gentlemen and pages; the

table was of malt sun-dried upon the leads of his house." As to the Duke's own table, we are told that "the meats were very neat and not gross; no servants in livery attended, but those called gentlemen only; and in the several kinds, even down to the small beer, nothing could be more choice than the table was. It was an oblong, and



THE CHINESE ROOM.

master of the horse with the coachmen and liveries; an under steward with the bailiffs and some husbandmen; the clerk of the kitchen with the bakers, brewers, etc., all together; and other more inferior people under these in places apart." "Soap and candle were made in the house; so likewise the malt was ground there; and all the drink that came to the duke's

not an oval; and the duchess with two daughters only, sat at the upper end. If the gentlemen chose a glass of wine, either civil offers were made to go down into the vaults which were very large and sumptuous, or servants at a sign given, attended with salvers, etc., and many a brisk round went about; but no sitting at table with tobacco and healths as the too common use is." The Duchess





IN THE EAST ROOM.

is described as taking every day of her life, in the morning, her tour and visiting every office about the house, and she had, in a gallery where the ladies sat, "divers gentlewomen commonly at work upon embroidery and fringe-making, for all the beds of state were made and finished in the house."

Whatever Republican notions Lord Herbert may have had in the fifties, they were totally absent from the Duke of Beaufort in the eighties. Even his Protestantism is doubted, for he was a prime mover in obtaining the rejection of the Exclusion Bill in the House of Lords in 1680, and was one of the five persons whom the Commons were about to petition the King to remove from his person and councils when they were dissolved, and Charles soon after retaliated by the gift of the ducal

coronet. Although not in James's inner coterie, he was continued in his office of President of Wales, and his semi-royal progress through the Principality at this time was the last of its kind. As Lord-Lieutenant of Bristol City, he held it so strongly, and declared so firmly his determination to set it on fire if Monmouth's many partisans there attempted to seize it, that it was completely overawed, and Monmouth ended his short invasion on Sedgemoor in July, 1685. Two months later James was at Badminton and "expressed his satisfaction at the Duke's consistent loyalty." His next opportunity for proving it was in 1688, when he held Bristol against William as he had held it against Monmouth, but with less success. The approach of Shrewsbury with a large force brought prudent counsel, and Beaufort, like Achilles, retired for a while to his tent. Next year, however, he was induced to emerge and take the oath of allegiance, and he so far accepted the *fait accompli* as to entertain William at Badminton in 1690. After that he took little part in public affairs, but "had always some new project of building, walling or planting" at his favourite home. For it was not merely the house he rebuilt, he also laid out not so much the grounds as the whole country-side. Celia Fiennes was more struck with this than with the house,

which is strange, as she thoroughly rejoiced in the new building of her age and its advantages over houses that were "but old." "You may Stand on Y<sup>e</sup> Leads and Look 12 wayes down to Y<sup>e</sup> parishes and Grounds beyond all through Glides or vists of trees. The Gardens are very fine and waterworks." We hear even, from another source, that "divers of the gentlemen cut their trees and hedges to humour his vists; and some planted their hills in his lines for compliment." It was a grand and splendid magnate that passed away in 1700 and was buried in the Beaufort Chapel at Windsor, whence, in recent years, his monument has been moved to the new chancel in the church at Badminton. Here, too, is the monument dedicated to the memory of the second and third Dukes. If we compare it in design and craftsmanship with the doorways and the wall and ceiling

decoration of the great hall—a noble apartment 60ft. by 30ft.—and, again, with the decoration of such other halls as those at Houghton and at Wootton, we shall conclude that Badminton was incomplete at the time of the first Duke's death, and that much decorative work was left to his successors. Nor is it difficult to discover from what source this emanated.

Visiting Badminton in 1754, Bishop Pococke tells us of "Worcester Lodge on the highest ground of the Park; it is the design of Kent, and is a grand gateway . . . over it is a grand room where the Duke often dines in summer." This room still possesses its fine ceiling, but the chimney-piece which Kent placed in it is now in the east room, and the remarkably clear illustration of it shows the perfection of its workmanship, and the clever adaptation of the Beaufort supporters for its pilasters. Badminton clearly was in Kent's hands during the time of the third Duke, who died in 1745, and we owe the hall decorations to him, the amorini being here, as we shall see them at Houghton, and most probably the work of Rysbrack. As a further proof, if any were needed, that the hall, as we know it, dates from the eighteenth, and not the seventeenth, century, we may instance the series of great pictures which hang there, the frames of which exhibit the same style and motifs as the walls and ceiling and represent the third Duke hunting on Salisbury Plain, racing on Newmarket Heath and otherwise exhibiting his love of sport through the medium of Wootton's brush. To this same period belong the Chinese rooms, and the bed illustrated is one of the most elaborate of the pieces of furniture in this style, of which Chippendale was the greatest exponent. The dining-room, on the other hand, recalls the times of the first Duke, as here we find remarkably fine examples of Grinling Gibbons's carving, both over the fireplace and between the windows. Here, too, hangs Sir Peter Lely's full-length portrait of the first Duke, and next to it that of his Duchess, her ducal coronet in her hand, a new and much-valued acquisition

at the time these pictures were painted. The drawing-room takes us on 100 years, when greater spaciousness was called for, and the wings were remodelled. The exterior view shows how the original design of the great *corps de logis*, connected by low galleries with the stately rusticated pavilions, had to be tampered with for this purpose, the first portions of the wings no longer harmonising in style or proportion with the general plan and period of the building. Thus the old gallery, where the first Duchess's gentlewomen embroidered, was widened and heightened into the present drawing-room—a very successful example of the work of about 1800, when the reserve and purity of the taste of the brothers



PANEL IN DINING-ROOM.



Adam was passing to the coarser forms into which our Regency designers translated the style of the French Empire.

The Badminton drawing-room shows little of this decline—the plaster-work is still refined, and the mantel-piece retains the influence of Flaxman. Above it appears Sir Joshua's fine picture of the fifth Duchess's father—Admiral Boscawen—in a frame, whose Neptune mask, dolphins and anchors typify his profession. In this apartment, too, now stands the great and elaborate cabinet of Florentine mosaic which was the glory of the eighteenth century. It dates from the time of the third Duke, whose great friend, Cardinal Alberoni, procured it for him. "They say it was the work of twenty-five years, and cost as many hundred pounds," exclaims the admiring Pococke. The illustrations by no means exhaust the series of remarkable apartments which Badminton contains. The great staircase, the octagon waiting-hall, the fine library, with its series of portraits of the earlier Somersets, starting with John of Gaunt and his Beaufort son—all are worthy of praise. As a gallery of historical portraits, Badminton stands in the first rank of our great houses, and the collection includes many valuable canvases in addition to the portraits. There is one illustration to which we have as yet made no allusion—the view of the Oak Room. This is not, as might be casually supposed, a remnant of Thomas Somerset's work, but a transfer lately made from Troy House—that dignified pile near Monmouth loosely attributed to Inigo

Jones. Nor was Troy the first home of this elaborate woodwork. It had been brought there from dismantled Raglan, and tradition goes that it formed the lining of the old Marquess's favourite sitting-room. One other relic of the old home is also preserved at Badminton—the extremely fine Renaissance clock which stands on the hall table on the right of the picture; a piece of awkward loot that got left behind at the sack, and was found while excavating in recent times.

Excepting the castles of Raglan and Chepstow, the great Monmouthshire inheritance of Herbert of Raglan has now passed away from his descendant, who has wisely found the advantage of concentrating his attention and activities on the mighty creation of his first ducal ancestor, and on the great responsibility and position which the holding of Badminton, with all its traditions, implies. No great estate is better managed, no landlord more respected and looked up to, than are Badminton and its lord to-day. To "rent under the Duke" is the desire which a visitor to that neighbourhood will hear universally expressed. A characteristic approach to the great house is the village street of pleasant dwellings with their stone-slatted roofs and wood-mullioned windows, amid which, carefully and lovingly sustained, still stand the schools and almshouses erected by that great and capable woman, Mary, daughter of Arthur, Lord Capel, and wife to Henry, first Duke of Beaufort, worthy predecessor of the kindly and clever lady who now holds sway.



EAST FRONT.

# HOLME LACY,

## HEREFORDSHIRE.

**H**OLME LACY is not only one of Herefordshire's most important and historic seats; it is also among the most delightful. The present house is not much more than two hundred years old. But it took the place and probably used the foundations of one erected under Henry VIII., and even that is termed a re-building. The Early Mediæval house, however, is likely to have been situated next to the church, in the flat meadows by Wye side, whereas John Scudamore, esquire of the body to King Hal, built on higher and more broken ground. The result is a home possessing the charm of ancient inhabitation, yet so placed as to offer all that our own age demands in the matter of situation. It stands on a flat-topped spur that descends from the hill lands which, between Hereford and Ross, distantly guard rather than closely gird the swift-running river. The eastern edge of the spur falls quickly towards it, whereas to the south the ground gently drops in terraces to embanked ponds and then rises again to the bold heights of the wild, well-timbered park which sweeps round to the west and north. The views from the windows of the east elevation and from the broad, open lawn in front of it are

among the choice ones of a choice district; but even more remarkable are the same aspects seen as vistas down the green glades, walled in by mighty yew hedges. The house itself, a hollow square with an open side to the west and four wings treated pavilion fashion, is built of the local purple-red sandstone, with a lighter-coloured and more docile ashlar for cornices and balustrading, for architraves and pediments. It is dignified in its outstretching mass, but lacks not merely ornament, but also, in some measure, distinction of form, and does not in its exterior qualities equal its neighbour and contemporary, Stoke Edith. The decorative reserve so noticeable outside is, however, entirely abandoned when the threshold is crossed. The art of the wood-carver, personified by Grinling Gibbons, and the art of the plasterer, which reached its climax in England in the days of Sir Christopher Wren, are both splendidly illustrated at Holme Lacy, while the large and simply treated wall panels are a fit background to the portraits of the men and women who have dwelt here, and of whom the more remarkable form the link between the present Palladian house and its Tudor predecessor—the dwelling of the Scudamores of the



THE EAST FRONT.



sixteenth and seventeenth centuries. Whether the Scudamores came over with the Conqueror and first settled in Wiltshire need not be discussed. The gift of Fulke's Mead to the newly founded Cistercian Abbey of Dore by Walter de Scudamore in the fourteenth year of King Stephen's reign shows that the family had, ere that, effected a settlement in the south-west corner of Herefordshire. The land of Ewyas—"region of euphonious name and ancient landmarks and beyond measure beautiful," as Mr. A. G. Bradley terms it—held them then, and Kentchurch, early and late, has been, as Leland found it, "the eldest House of the Escudamores of Herefordshire." But his information respecting this family was not derived from the owner of Kentchurch, but from "Skidmore of the Court," and he must have been John Scudamore, Henry VIII.'s esquire of the body who built the earlier Holme Lacy house. That parish and manor, as the name shows, were part of the possessions acquired after Senlac by Walter de Lacy. To a cadet of the lords of Kentchurch it seems to have come by marriage early in the fifteenth century, if not before, and several generations of the family had lived there before it was possessed by "Skidmore of the Court." Being "of the Court," he was able to improve his financial position, and some years after its dissolution the site and demesne lands of Abbey Dore were granted to him. He saw all three of his first master's children sit on the throne, and was of such prudent conduct and adaptable opinions that he was well considered by all of them. Edward had succeeded his father ere John Scudamore was ready for the Bishop to come and consecrate the chapel of his new house. He was knighted under Mary, "by whom he was so much honoured, that her Privy-Counsel addressed themselves to him in Matters of Speedy Execution." He had reached the ripe age of eighty-five ere he passed away in 1571. Portraits of himself and of his second wife, Sibyll, daughter of Watkin Vaughan of Hergest, hang on the northern wall of the saloon, and at the opposite end of the room may be seen his grandson, Sir John, and his great-grandson, Sir James, men of much note in the days of Elizabeth and James. The Scudamores combined a love of learning with prowess in the field. They are the admired friends of poets and of scholars, but they are skilled in arms and in horsemanship. Sir John serves at Court as one of the ushers, and as such he appears in the full-length portrait in the saloon. He is standard-bearer to the Corps now known as the Gentlemen-at-Arms, but then as the Pensioners. He is sheriff for his county, sits in Parliament as its member and is of the Council for Wales. But he is also a benefactor to the new Library at Oxford, so that its founder, Sir Thomas Bodley, while thanking him for his "Sweet Conversation," confesses that he "owes him a Duty as well as Friendship." By him also is Sir James "most esteemed"; but he is less of a bookman than his father before him or his son after him, and more of a soldier. He is the very type of that revival of chivalry which

made an imitation of mediæval tournaments a favourite pastime at the Courts of Elizabeth and of James. It must, however, have been more than his prowess in the tilt-yard, or even in the Cadiz expedition; it must have been something in his character and mind that made Edmund Spenser, the poet, single him out by name, "for his worth that all men did adore," in the "Faery Queen," of which the first canto of the fourth book relates how:

Duessa discord breeds  
"Twixt Scudamour and Blandamour:  
Their fight and warlike deedes.

Sir James, "famous and fortunate in his time," as Fuller calls him in his "Worthies," died in 1619 before his father, who was succeeded by a grandson fifty-two years after he had himself followed his grandfather in possession. Born as the century opened, John, first Viscount Scudamore of Sligo, who above all things was a student, was dragged none too willingly into the vortex of seventeenth century politics and civil strife. After a time at Oxford and abroad he was made a baronet and returned to Parliament before he was of age. In 1623 his grandfather's death made him master of Holme Lacy and of great and flourishing estates. His first use of wealth and freedom was to work still harder than hitherto at his books. Laud, then Bishop of St. Davids, was a friend of the family and a visitor at Holme Lacy. He had to warn the young man that his health would suffer. "Book it not too much" was the unusual advice the Oxford don had to give to the country gentleman, over whom he gained a strong ascendancy, and made him the most conscientious of Anglican laymen. Ought he, though his ancestors might have paid cash for them, to hold church property and tithes while the churches lay ruined and cures unendowed? He appealed to Laud, who answered in the negative, and eventually he restored tithes, repaired churches and built parsonages in half-a-dozen parishes. First and foremost was the case of Abbey Dore, where he found that "sometimes 48, and sometimes 50 Shillings Sterling, and no more, was paid to *John Phelyps* under the style of *Wages* for serving the Cure." This was certainly a poor payment for very rough work, for we hear that the curate "read Prayers under an Arch of the old demolished Church, to preserve his Prayer-Book from wett in rainy weather." Not only the Abbey's domestic buildings but the nave of its minster were gone. The grand Early English transepts and choir, however, still stood, though they were roofless. Lord Scudamore's roof is a remarkable example of woodwork still striving to be Gothic, as being part of a Gothic fabric, while the screen, being no part of the structure, is of the usual Renaissance type, and ranks with those at Croscombe in Somerset and St. John's in Leeds as among the finest that remain to us of that age. As the burial-place of his ancestors and their habitual place of worship, the church of Holme Lacy was not in so parlous a state, but he "repaired and adorned it," and in 1626 gave it new plate and an iron chest with three locks

to keep it in. Of alterations and additions at his seat we hear nothing during the early part of Lord Scudamore's career; but he was a keen agriculturist, and turned his attention to the improvement and development

The result of his care was that, in the next century, a writer tells us that "Cyder made of this Sort of Fruit is frequently made a Present of to Foreign Princes; and has the Honour to be highly valued by them." He also continued



THE SALOON.

of cider-making. The well-known Redstreak apple was—

Of no regard, till Scudamore's skilful hand  
Improv'd her, and by courtly discipline  
Taught her the savage nature to forget.

the family traditions of horse-breeding, and sent a present of horses to the Duke of Buckingham. It was through the Duke that he obtained the Irish Viscounty in June, 1628. The expedition to Rochelle was in preparation, and Scudamore's



real affection and esteem for Buckingham had induced him to volunteer under him, and he was with him at Portsmouth in the following August when Felton struck his fatal blow. The six years that followed this event he spent largely in study and in home pursuits at Holme Lacy, but in 1634 he went as Ambassador to the Court of France. Though he welcomed Milton and other men of Puritan leanings when they visited Paris, he added a cry against the Laudian policy by declining to worship, as his predecessors had done, at the Huguenot churches and by fitting up a private chapel with altar and candlesticks at the Embassy. He returned in 1639, to be received by a great mounted concourse of Herefordshire gentlemen and farmers who took him home to Holme Lacy, where open house was kept that Christmas for two weeks and



OVERMANTEL IN SALOON.

five days, and fifty-five hogsheads of beer and ale were consumed. It was to be the last of such feasts for a long time. The Civil War was already looming, and we soon find Lord Scudamore collecting and furbishing all the old-fashioned arms and armour to be found in both his Herefordshire and Gloucestershire houses. Yet he did not stay in the country and assume a military command, but was at his London House in Petty France while Edgehill was fought and Hereford city was occupied first by the Parliamentarians and then by the Cavaliers. Early in 1643 he was back in the country and helping to concert the measures which made the Western campaign of that year, on the whole, favourable to the Royal cause. He, however, at the very beginning of it, fell a victim to Waller's one success. Though not actually

bearing arms, he was considered by his own party as one of "the council of warre" in Hereford city when Waller marched unexpectedly up to it in April and

with the mayor, aldermen and citizens who, by the articles of surrender, were to be left at liberty; but Waller decided that he must "forthwith repair to London, and submit



*IN THE DINING-ROOM.*

caused it to surrender. The Royalist Horse and many of the foot got away, and so might Lord Scudamore have done had he wished. On Waller's entry he expected to be included

himself in person to the disposal of the Parliament." Parliament seized and sold his goods at his house in Petty France, kept him captive and sequestered his estates. Nor was





*DRAWING ROOM: EAST END.*



DRAWING-ROOM: WEST END.

Lady. Scudamore much better off, for at both her own Gloucestershire seat and at Holme Lacy buildings were wasted and trees felled, while nearly all the furniture was destroyed. This may be the reason that, except pictures, there is little to be found at Holme Lacy dating earlier than Charles II.'s time. We are, however, reminded of the 1639 feasts by two oak tables. They cannot vie in size with that which stretches its 42ft. of length down the soldiers' gallery at Cefn Mably, but they are large and interesting examples. The finer of the two is 24ft. long, and the upper rail along one side and the two ends is carved much more ambitiously than is usual in such pieces of furniture, with scrolls after the Italian manner. It is probably of the time of Queen Elizabeth, but is distinct from

any shown in Mr. Macquoid's recent work on English furniture.

Lord Scudamore remained for three years and ten months in durance. A man of his character and views was considered by the Parliament to be safer in their custody than at large until the triumph of their cause was assured. Then, by means of a heavy composition, he bought off the sequestration on his estates and returned to live at Holme Lacy, whence he helped financially many a distressed Royalist and ejected cleric, from bishops, such as Mathew Wren, his former diocesan and the uncle of Sir Christopher, down to the parochial clergy of his neighbourhood. Bishop Kennett estimated the total sum of his benefactions to the Church at £50,000, and after the Restoration an Act of Parliament was passed to legalise the endowments he had made. Yet



neither this considerable expenditure nor his losses during the Civil Wars, which were computed to have exceeded £37,000, in any way crippled his resources, and, though the rebuilding of Holme

cubical character, never less than two rooms thick, which Inigo Jones introduced, and which is to be found at Rainham and at Thorpe, at Ramsbury and Stoke Edith. Holme Lacy, except in the



*IN THE STATE BEDROOM.*

Lacy was certainly carried on and completed by his successor, it appears to have been initiated by him.

Despite its full Palladian style, Holme Lacy is not built on a Palladian plan. It has not the

pavilioned blocks which end its wings, is only one room thick, with the addition of a wide corridor connecting the entrance on the north with the drawing-room on the

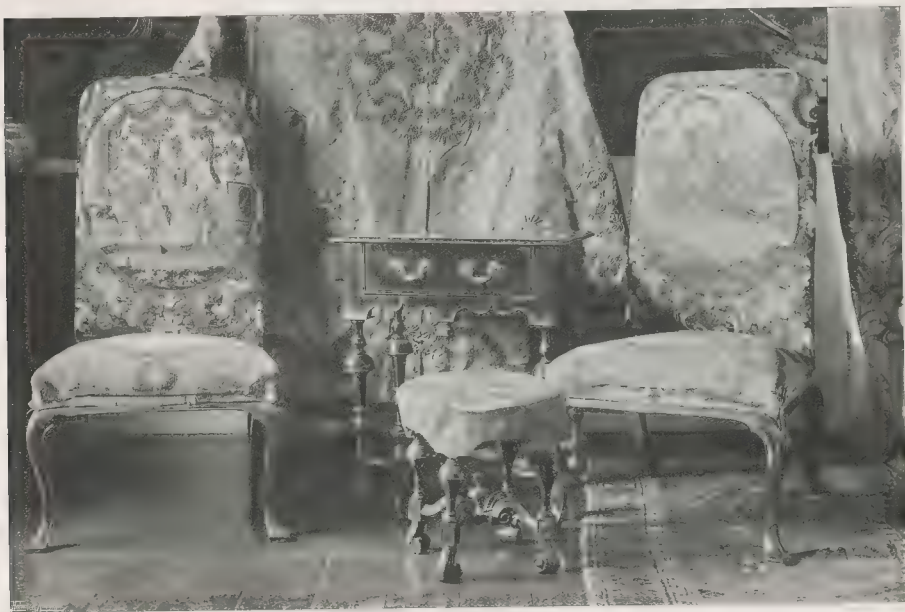
south side, and passing behind the dining-room and the saloon, which face eastward. This disposition, no doubt, arises from a large part of the foundations and even of the walling of the Henry VIII. house having been preserved at the rebuilding in Charles II.'s time. Indeed, part of the original structure, which will have taken the form of narrow buildings running round a quadrangle, was retained as offices; and in Robinson's "Mansions of Herefordshire" this part is illustrated as it still stood in 1830. The old quadrangle was entered from the west, and very likely a great hall, open to the roof, faced it on the opposite side of the court. It may now be represented in position and structure by the saloon which rises the whole height of the house, its lofty walls being surmounted by a deeply-coved

With him Love takes bodily form and the  
Sir Scudamour of the "Faëry Queene" was  
recognised

by that he bore

The God of Love with wings displayed wide.

After the death of his last male descendant we are "credibly informed that among the late Lord Scudamore's old furniture was found a shield with the very device here mentioned by Spenser." This conception is not, however, rendered in wood or plaster amid the Holme Lacy decorations, whereas the cross of "Scudamore Ancient" may be seen in the ceilings of both the saloon and the dining-room and also in the pediment of the south front. There it appears on a great wooden cartouche which used to be flanked by boldly carved flower and fruit swags of great size. One



IN THE STATE BEDROOM.

ceiling of the richest plaster-work. It occupies the centre of the east elevation, and is lit by the tall lower windows only, the three upper ones under the pediment being behind the cove of the ceiling. The cove is ornamented with shields and crests set amid wreaths of oak and bay leaves. All the branches of the Herefordshire Scudamores bore "three stirrups leathered and buckled," and these appear at the opposite end to that represented in the illustration, where we find a representation of the "Cross Patee, Fitchee, Or" which is called "Scudamore Ancient" in old books, where we read that their name was derived from their bearing "the shield of divine Love," and that this was probably given them "upon some Gallant Action done by them in Defence of the *Christian Faith*." That was by no means Edmund Spenser's reading of the name or painting of the shield.

of them was at the Franco-British Exhibition last year and the other now hangs on the staircase. The Ramsbury pediments still retain the same decorative idea complete. In the pediment over the saloon windows the Scudamore stirrups may be seen impaling the arms of Cecil, and the same shield appears in the saloon over the elaborate carving of the mantel. This work, in the full Grinling Gibbons character, is carved in white wood and gilt and placed on a background of the same material now, but probably not originally, painted in imitation of oak. An eagle with outstretched wings and holding a sprig of oak in his beak occupies the central place as being emblematic of Charles II.'s restoration. Below is an intricately twined monogram, surmounted by a viscount's coronet. The same device, rather more legibly arranged, is repeated in the panel



below the portrait. The letters V. and S. no doubt stand for Viscount Scudamore, while J. and F. remind us that John Scudamore succeeded his grandfather, the first lord, in 1671, and twelve months later married Frances, daughter of the fourth Earl of Exeter. There is a tradition—arising, no doubt, from the pavilion-like character of the wings, which reminds one of the Duke of Montagu's work at Boughton—that the first Viscount designed the house from French models after his embassy to that country. If so, the idea or drawing would have been laid aside during the Civil War and Commonwealth period, and it is very doubtful whether the rebuilding was begun in his lifetime. His son James died in 1668, leaving a lad, who came of age and succeeded his grandfather three years later. He may have found the work in progress, or the whole scheme may have been the outcome of his youthful energy and desire to follow the fashion of his generation, which loved to pull down the homes of its ancestors and replace them by buildings in the style of the day. The coupling of his wife's initial with his own on the saloon overmantel suggests that the last touches had been given some considerable time before 1694, for in that year the lady died, and at some moment before that we learn from a contemporary letter that she was "the impudentest of women," and had eloped with "a Mr. Coningsby." The candelabrum in the saloon is worth notice. Its fellow hangs in



IN THE YELLOW DRAWING ROOM.



IN THE STUDY.

the dining room, and a detailed figure of it is given. They are of wood gilt, and they closely resemble a pair once in Kensington Palace, and of which one is now at Brympton. The Holme Lacy pair are the finer of the two, the carving is more finished and the branches are more elegant. The masks above which the branches spring are very delicately carved and are wholly absent in the Brympton example. In both cases, however, the acanthus is freely used, and both have the rather queer member like a curtain valance, ending at Holme Lacy in little drops, but at Brympton in tassels carved in the wood. The Holme Lacy dining-room is wainscoted in oak, the panels being of enormous size, measuring, indeed, some 10ft. across and offering a fine background for large portraits. They are surmounted by a cornice, whereof the main member is carved with acanthus leafage. Immediately above the wooden cornice comes the plaster work ceiling. Except the saloon, the Holme Lacy rooms are not very lofty, so that the ceilings, a whole series of which presents the extreme richness which characterised the age of Wren, are, if anything, a little too near the spectator. This, however, reveals the great finish and dexterity of the craftsmanship. In the dining-room, Scudamore shields surmounted by the coronet and flanked with palm leaves occupy semi-circles in the broad border, of which the corner panels are perfect gardens of leaf and bloom. The central arrangement of

panels is simple and flat, but is surrounded by a large rib, whose deeply-coved sides are filled with wreathed and ribboned swags of flower and fruit. This device has been much used in the house, and in the saloon the great height has permitted the plasterer, without any resulting heaviness and exaggeration, to let his swags hang freely down suspended by knots from the bottom member of the cornice that surrounds the central part of the ceiling beyond which the great cove commences. The same freely-hanging swag will also be found in the boudoir upstairs; but as that is a room neither high nor large it is confined to the corners, and is not overwhelming. In the ante-room, which opens out of the

opposite end of the saloon from the dining-room, the swag is used, as in the dining-room, attached to the deep member of the ribbing which encloses the centre of the ceiling in an octagon—a charming arrangement and perhaps the most successful at Holme Lacy. Yet the ceilings on the south side of the house are also very excellent, and worthy of study and comparison. Here two rooms have recently been thrown into one to make a long drawing-room, divided by pillars. Beyond removing the division and redecorating the walls, which had not got the original panelling, no change has been made; the wood and plaster work are left intact. The carvings of the two overmantels—one at each end—and also of that in the dining-room are admirably rendered

in the accompanying illustrations, and may be compared with those at Petworth. At Petworth Grinling Gibbons laid himself out to exhibit the very culmination of his-art and of his skill. There is nothing at Holme Lacy as surprising as the carved vase, "worthy the Greek age of Cameos," or as absolutely imitative of Nature as the baskets filled with cut blooms, or as anatomically perfect as the trumpeting amorini. But fish, fowl and flower are represented with equal perfection of craftsmanship, while as a decorative effort, as a piece of pure and thoughtful design—apart from a technique which is apt to astound more than it delights—Grinling Gibbons never did anything better than the delightful wreathing of fruit, shells and flowers held up by

rings and twined with delicate stalks and leafage which surrounds the exquisitely framed decorative picture at the east end of the drawing-room. The carvings are, as usual with Gibbons, made of a soft, white wood—lime or sycamore—and have been at one time much worm-eaten. Yet they are now very complete and in a good state of preservation. Despite their fully disciplined subjection to a decorative scheme, they offer entirely lifelike presentments of the natural objects they portray, and some of the groups and clusters have a projection of almost a foot from the background. In the study and in the yellow drawing-room, however, the overmantels are of a different and much simpler type, folded drapery being taken as the basis of the composition. The central object, however, in the

example in the study is again an eagle with outstretched wings. It holds a wreath in its beak instead of an oak sprig as in the saloon and as over the central panel at Petworth. The study lies west of the long drawing-room, the east end of which gives access to a very interesting apartment occupying the south-east pavilion. Of this suite the little yellow drawing-room, with its fine mantel-piece and its elaborate ceiling, forms one room, while the other is a painted room. All the lower part and the chimney present a good example of the imitation of marbles so much in vogue in the seventeenth century, while, above this, scenes and figures are depicted on the walls and ceiling. The whole of this room is in its original state and therefore of considerable interest, as

showing one of the decorative methods of the age very distinct from that adopted in most of the Holme Lacy rooms. They are thoroughly typical of the style of Wren and Gibbons, though it does not transpire what architect and decorative artists were employed. The house is rendered all the more valuable as representative of its age in that not only do the gardens, buildings and decorations show little subsequent alteration, but also the rooms contain a great deal of furniture of the Charles II. and Queen Anne type. The whole place therefore speaks eloquently of the later Scudamores. It is still their inherited home such as they transformed and refurnished it. There is in the saloon a fine suite of gilt chairs with serpentine stretchers ending in finials. We are



THE BOUDOIR.



reminded of the sets at Hornby Castle, of which the finest have the ducal coronet which Thomas Osborne gained in 1694, which is about the period of the completion of Holme Lacy. Some of the most interesting of its furniture is now gathered together in the State bed-chamber, which is over the dining-room. Here again we find serpentine stretchers to stools and tables, such as are so frequent at Hampton Court and Boughton House, while the bed is of the finest type of the age. It is a splendid example of the fully-upholstered bed, where, on an elaborately moulded and carved frame of white wood, a damask or velvet is glued. We find such at Hardwick, Boughton, Glemham and Rushbrook; but the one most akin to the Holme Lacy specimen is at Hampton Court and is known as William III.'s. The difference in the appearance of the two is due to the fact that the

one has been much renovated, while the other is untouched. The Hampton Court bed has lost its curtains—fragments of them are tied to the posts—and the covering is much decayed at the base, though the whole of the elaborate tester remains in fair condition. At Holme Lacy the bed was until recently in worse condition. It had for long been taken to pieces and stowed away. The portions were sent to Messrs. Morant, who had the crimson damask with which it was covered reproduced, and the curtains and lower part are composed of the reproduction, the tester still almost entirely retaining the original covering. Its great wooden cornice presents a most involved contour, rising up and projecting at the corners and centres. The projections are supported by scrolled corbels, while the corners terminate in scallop shells. The whole of this woodwork is

covered with the crimson damask, while the valance of the same material is edged with a rich silk fringe. There is no fringe on the similar specimens at Hampton Court and Hardwick, where the valances terminate in a braid or galon, which at Holme Lacy is used to form patterns and panels sewn on to the damask. The interior of the tester is domed and the mouldings resemble the cornice in character. The damask and galon-covered scrolls and cornices of the back of the bed are even more eccentric and involved than those of the tester, and the viscount's coronet forms the central ornament. Three pillars similarly treated rise up to meet and support the tester, and are connected with plain panels of the damask. The bed will have been made about 1690, and the bed stools at the foot are of the same period, while the chairs with simple cabriole legs and stuffed seat and back may be a score of years later. They are covered with fine old cross-stitch work, the stitches of the panels, which represent scenes with gods and goddesses, being much finer than those used on the rest of the canvas. Over the windows of the room there are great cornices and valances of the same design as the bed tester, covered with the same damask, and the curtains match. Between the windows stands a gilt and marble-topped dressing table,



*CHINA CABINET IN THE STUDY.*

and the gilt looking-glass upon it has the scallop shell as its principal ornament in unison with the bed. This motif was little used by architects and furniture designers until the close of the Charles II. period. After that it meets one at every turn and on every object. Vanbrugh at Blenheim and Kent at Houghton not only scattered it profusely, but swelled it to mammoth size. At the time that Holme Lacy was built and furnished it was only coming into vogue, and was used with reserve. But we find it not only in the State bed-chamber, but in the drawing-room, where the plasterer placed it at the corners of his ceiling cove and where there hang on the walls two looking-glasses, which, like that on the dressing-table upstairs, use it of large size at the apex of their frames. This pair of glasses are gilt and, though narrow, are of great height, some 8ft. certainly. Glass could not then be produced of anything like that size, and three sheets of it are employed to make up the required extent. Several other interesting looking-glasses of the William III. and Queen Anne periods are to be found in the bed-chamber and drawing-room. Of some the frames are lacquered, in others inlaid with marqueterie. The latter room has fine examples of the kind of marqueterie called "seaweed," not only in looking-glass frames, but in tables. The Dutch type of marqueterie, that used birds and flowers in realistic fashion and in many colours, became fashionable in England under Charles II. and continued under William III. But as the latter reign progressed the colouring became subdued and the treatment decorative rather than naturalistic. When the seventeenth century closed a type that used a single coloured wood for the patterning and formed that patterning with intricately-woven scrolls of narrow grass-like foliage was much favoured. This is well termed the seaweed style, and the Holme Lacy examples are typical. They take us to a time when the builder and decorator of Holme Lacy had passed away. The second Viscount, though he sat for some time in the House of



WOOD CHANDELIER IN DINING ROOM.

Commons, took no large part in public affairs and finds no place in the Court or literary annals of his time. His son, James, however, who succeeded him in 1697, gave a certain intellectual flavour to Holme Lacy. At Oxford he was the contemporary of John Philips, who sang "Scudamorean" praises in his poem on cider. Matthew Gibson became rector of Abbey Dore, and he wrote memoirs of the family, and especially of the first Viscount and his religious benefactions. This appointment, however, was made by the third lord through his wife's suggestion, and she seems to have been the moving spirit at Holme Lacy and the friend of the literary lights of Queen Anne's golden age. She was a daughter of the fourth Lord Digby, and the Digby family were favourites with Pope. The marriage took place



in 1710, and five years later we find Jervas, the painter, writing to the poet: "Lady Scudamore asks how and what you do, being much concerned we had not a few breakfasts in her closet before you left us." The next year her ladyship's married life came to a sad conclusion. Her husband got a fall from his horse in riding hastily to Hereford about some electioneering business—he represented his county in Parliament—and he never recovered from the accident. With his death in December, 1716, the male line of Scudamore of Holme Lacy died out, and his only daughter married the third Duke of Beaufort. This last scion of her house followed the ways of her Cecil grandmother, and a divorce took place in 1744, there being no issue from the match. The china cabinet in the Holme Lacy study reminds us of the passing connection with Badminton, where we have seen much furniture in the Chinese style which was so much in vogue under George II. Of that style the china cabinet which is illustrated is a very fine and unusual example. Like the little open china cases at Badminton it has a pagoda top, it has Chinese fretwork in its cornice, and the front and sides of the upper part are enclosed with Chinese "railings." This form of enclosure was not usual for the china cabinets of the day, which had larger and simpler framing for glass panes. But we find almost the same patterned "railing" at Badminton forming doors in front of the drawers

of a lacquered commode. Another peculiarity of the Holme Lacy china cabinet is the base. The china cabinets of the early Chippendale period were generally set on open stands. Here, however, we have a triple base composed of side drawers and a central cupboard with a pull-out bureau above it. That arrangement, with exactly the same decorated serpentine mouldings to the cupboard doors, occurs in the cabinet which forms Plate XV. of Mr. Macquoid's third volume. It also has a similar pagoda top, and in both cases the effect is largely due to the excellence of the proportions and to the simple treatment of the mahogany of which they are composed. But only in the Holme Lacy piece do we find the "railing" to the cabinet doors, the fret of the cornice and the carved and decorated Chinese leg. These give it additional richness and distinction and make it a very exceptional piece. As the style of such furniture hardly obtained till quite the middle of the century, it is doubtful whether the Badminton pieces were made before the death of the third Duke in 1745, and therefore whether there is any real connection between them and the Holme Lacy cabinet. Through a daughter of Spenser's "Sir Scudamour" the ancient blood has continued, in the person of the Earl of Chesterfield, to hold the ancient acres and the historic house until this year, when they have passed by purchase to Sir Robert Lucas Tooth, Bart.



WOODEN SCROLL FORMERLY ON THE SOUTH ELEVATION.

# STOKE EDITH, HEREFORDSHIRE.

WHILE Lord Scudamore was new building his ancient home on the acres which his family had held for many generations on the right bank of the Wye, a wealthy trader acquired an estate on the other side of the river, and an equally fine house, in the manner that prevailed after the restoration of the Stewarts, soon after arose thereon. No one knows which of the six Saxon Eadgyths who reached saintdom is the patroness of the church, whose tall spire rises from the steep bank which looks northward over the flat lands of mid-Herefordshire, through which flow the Lugg and the Frome on their way to join the Wye a few miles south-west of Stoke Edith and north-east of Holme Lacy. After Senlac, Ralph de Toesny, the Conqueror's standard-bearer, obtained the manor, but it frequently changed ownership before we find it in the possession of Sir John

Lingen in the days of the Eighth Henry. There his descendants were seated, occupying a dwelling which a survey made in Elizabeth's time describes as containing "twelve bays of Byldinge, devided into hall, parlor, chambers and other howses of office cov'ed with Slatt." It was still the "faire house belonging to the Lingens" when Charles and his Parliament came to blows, and the owner of Stoke Edith suffered even more than the owner of Holme Lacy from his adhesion to the losing side. While the Cavaliers still held their own, Sir Henry Lingen led the attack on Brampton Bryan, the castle of the Harleys, chief of the Herefordshire magnates who leaned to the popular cause. Later on he was himself besieged at Goodrich, of which he was the Royalist Governor, and he found himself obliged to surrender. But he and his gallant men obtained honourable terms and marched out to the lively tune then known as



*SOUTH-WEST.*



"Sir Harry Lingen's Delight." In assessing the amount of his composition for his sequestered estate, Parliament was merciless towards this "notorious delinquent," and, unlike those of the Scudamores, his estates were not of size and

a load of debt and then followed his father, leaving instructions in his will that Stoke Edith should be sold. At that moment England's wealthiest iron-master was bestowing estates on his sons, and the Lingen property passed to one of these in 1670.



*EAST GARDEN ENTRANCE.*

character to make good the losses and restore prosperity to the family when their Sovereign returned to the throne. Sir Henry only just lived to see the Restoration and then died of the small-pox. His son struggled on for a few years against

One Richard Foley, whom tradition names a fiddler, is said to have noticed that the nail trade of his native Stourbridge was threatened by the new inventions and better methods of Sweden. Twice he journeyed thither, and, as Orpheus's



*NORTH FRONT.*



flute tamed beasts, so did Foley's fiddle sooth the suspicions of the Swedish manufacturers, and their secrets became his. The fortune of which he thus laid the foundations was built up by his son Thomas, "who from almost nothing did get about five Thoosand Pound per Annum or more by Iron-works, and that with so just and blameless Dealing that all Men that ever he had to do with, that ever I heard of, magnified his great Integrity and Honesty which was questioned by none," as Richard Baxter describes him. He bought the Kidderminster living and gave it to

Baxter, which was an excellent reason for the great preacher to proclaim his virtues and praise the exceedingly discerning manner in which he exercised his church patronage. Thomas Foley steered clear of flats and shallows during the difficult times that ruined the Lingens. He was no enemy to Cromwell, but he had Royalist leanings, and so he was left alone under both *régimes* to carry on his trade and amass wealth. He founded at Old Swinford a hospital for the rearing and educating of poor boys, of which the present income from his endowments amounts to



EAST SIDE OF THE HALL.



WEST SIDE OF THE HALL.

£5,500. But there was plenty left to establish his sons during his lifetime. The eldest he seated on that fine Worcestershire estate of Witley, which is now the property of Lord Dudley, and when Paul, the second of them, reached the age of twenty-five he was enabled to buy Stoke Edith. It was in the twelve-bayed building of his predecessors that he lived, for the "Dictionary of National Biography" tells us that "between 1697 and 1699 he pulled down the old house and built the present one," and the latter year is that of his death. But he had

soon identified himself with the neighbourhood in which he had settled. He added two adjoining manors and two advowsons after the death of his father, and in 1679 he began to represent Hereford City in the House of Commons, and continued to do so in seven Parliaments. On the second occasion he ran in conjunction with Mr. Aubrey, and Lord Scudamore's candidate was defeated, whence arose considerable coolness between the neighbours. Foley was a Tory, but not a courtier, and so he supported the revolution of



1689. His constitutionalism, backed up by much knowledge of law and of precedent, had been annoying to Lord-Keeper Guilford, and so the latter's brother, Roger North, sets him down as a "factious lawyer, very busy in ferreting musty old repositories," and declares he had heard him say "things would never go well till forty heads flew for it." Fortunately for these heads, James hid his own and disappeared. But even William III. was held to be too high-handed by this patriot, who was put into the Speaker's chair in opposition to a Court nominee in 1695, and remained there till his death. By a City Alderman's daughter he had a son, Thomas, who

succeeded him, and who, even in his father's lifetime, may have had much to do with the creation of the new house. Mr. Robinson, in his "Mansions of Herefordshire," says that Thomas Foley was "a man of taste and possessed of some architectural knowledge, and it is possible that the designs of the house may have been drawn by him with the assistance of Sir Christopher Wren, its reputed builder." So the busy Speaker may have left the matter of house-planning to his son, and the great architect would very naturally be consulted. Wren's work on churches, palaces, public buildings, hospitals and colleges was too considerable to admit of his being the working

architect of country houses. Yet nearly as many of these have been loosely attributed to him as to Inigo Jones, and, indeed, with more justice, for, as Messrs. Belcher and Macartney tell us, "Wren was generally consulted on all the important houses erected about that time, and while responsible, perhaps, for the general scheme and important features, must not be supposed to have designed the details." This is with special reference to Belton in Lincolnshire, which was built a few years earlier than Stoke Edith. It is a larger house than the latter, but somewhat on the same plan. There is a return to the far-projecting wings which we found still present at Swakeleys, but greatly curtailed at Rainham and Tyttenhanger. Belton has the Elizabethan H shape, but with the cross-line thickened so as to contain rooms on either side. Stoke Edith is the same except that the wings occur on the south side only. The full effect of the north side, as seen from the lower ground of the approach, cannot be rendered in photography. A striking site was seized as



NORTH WALL OF STAIRCASE.

a feature by the architect in a manner not very frequent at the time. The ground is sufficiently steep to make what is the ground floor on the south or garden side the first floor on the north or entrance side. That is why projecting wings, treated as part of the main structure, were out of the question on this façade. Rising from still lower ground than the main block, they would have towered too much. There is, therefore, no projection on this elevation except for the slight detachment of the centre, which is entirely of stone, and has four Corinthian pilasters supporting an entablature and pediment. It contains the great hall, rising to two-storey height and entered through a window door approached up a noble stairway. This is a seldom-used mode of entrance reserved for princely visitors, the usual ingress being through the door beneath into a lower hall. From the ends of the north elevation low segmental buildings, no higher than the garden level, jut out and join extensive ranges of offices that flank the



*SOUTH WALL OF STAIRCASE.*

great sloping forecourt and give support and dignity to the main building. The latter has been described as "too severe to be strictly beautiful"—a view which can only be taken by one who is out of sympathy with the whole range of our Palladian architecture. Speaker Foley's house is one of the best proportioned and most charmingly detailed of our country houses in this style. There is a thoughtful mingling of brick and stone. Ashlar, of such fine quality that the delicate carving of cornices, capitals and door-heads is as crisp and complete to-day as when it was executed, predominates on the north side, giving to its greater height and simpler form an added

impression of solidity. On this side the basement and the centre are wholly of stone, besides the coigns, string-course, entablature and window architraves; but on the west and east, stone is confined to the latter set of features, and to the south the stone architraves and entablature are omitted, and all is brick except the coigns, string-course and cornice. The ample overhang and the rich carving of the mouldings and modillions of the cornice are well shown in the illustration of a portion of the east side, which also gives the detail of a doorway. Each façade has its own doorway, and each design is different. The amorini and the swag of fruit and flowers which decorate the eastern door-head are a delightful



composition, typical of the school of Wren. Strict students of Vitruvius would object to its taking the place of the entablature used in ressaute above the capitals, but designers of the time allowed themselves a good deal of licence and, as they possessed a real sense of harmony and balance,

consistent appearance of the exterior except the sash-barring. That is not of the date of the house, and cannot be earlier than the time of the Speaker's great-grandson. It resembles the size and section usual in the days of the brothers Adam, in whose manner the saloon was redeccorated, while the date 1771, on the rain-water-heads, marks the year when new work was being done by the fourth of the Foley owners. The Adam sash-barring is not terrible in its effect on earlier houses like plate glass; but a comparison with Ramsbury, which escaped change in this respect, will show how great the loss is to a house of which smaller panes and thicker sash-bars were of the essence of the effect intended by the designer.

Twice while it was in the builders' hands do we get a peep at Stoke Edith. Celia Fiennes even saw the old house "of Timber worke" just before the Speaker was contemplating new building. Then she finds him at work and his building roofed in. Again she comes, but the Speaker is no more. Thomas Foley and his wife are in possession, and "the wing to the garden side is finish'd, being their apartment." The other wing, however, "which is all for state" is still a shell, and so is the hall, which had not been decorated when the Speaker died in 1699. Yet it is he who appears in Sir James Thornhill's great paintings on the walls. This room roughly approaches a



CORNER OF DRAWING-ROOM.

the result is generally pleasing, as it certainly is at Stoke Edith. The size, quality and colour of the bricks are all that can be desired, and the same may be said of the thick green slates of the roof, which, like the contemporary building at Boughton, is treated in Mansard fashion. Nothing mars the entirely agreeable and

cube of 40ft. The lower portion is panelled out with mouldings and has a cornice. Above that, there are no projecting mouldings to the wall and ceiling surfaces, which are left flat as a field for the painter, a system adopted by artists for this form of decoration from Raphael downwards. The ceiling represents



THE GREEN VELVET ROOM.



Olympus with Neptune floating out over the frame and the scrollwork panels which are painted around the central theme. The projecting chimney-breast is treated much as Thornhill also treated the same feature in the Sabine Room at Chatsworth. In a painted niche is depicted a figure which seems to represent that constitutional liberty for which the Speaker had struggled, and, near by, the Speaker himself rests a hand on the balustrade of a great classic portico, while Sir James Thornhill's explanation of the beauties of his work must be sadly interfered with by the barking of a toy spaniel at a servant carrying wine. As Thornhill was only twenty-four when the Speaker died and cannot have returned from his Continental studies, the scene is quite imaginative. The opposite wall is very fully occupied by a great allegorical representation of the arts and sciences, while the marriage of Cupid and Psyche faces the two tiers of windows, and is flanked by two apertures resembling windows which borrow light from the hall for the upstairs corridor. Below these highly-coloured subjects, the panels are decorated in sepia with Salvator Rosa-like landscapes. The floor of black marble with white quarries and a white border is very rich and dignified, and the whole room is an exceedingly fine example of a type more frequently found in palaces like Blenheim than in country houses which, like Stoke Edith, are ample but not vast. The furniture is as interesting as the room. Three lacquer cabinets are on gilt stands of English work such as prevailed before Speaker Foley's death. Two settees covered in much worn and faded bluey green leather with a silver pattern are of Queen Anne type, and therefore are among the additions made by the Speaker's son, while his grandson is responsible for the early billiard-table, which tells its tale of having been "purchased by Thomas Foley Esq. of Stoke Edith Oct. 13, 1738," the year after he succeeded his father. To a third Thomas Foley, Witley and the other estates of the senior line came in 1766, and he was created Baron Foley ten years later. The date on the

rain-water-heads and the Adam decorations of the saloon show that he did not desert Stoke Edith, but spent on it some of his added wealth. The saloon occupies on the garden side the same space that the hall does on the entrance front, but is only one storey in height. The very choice and characteristic raised ornamentation is white and gilt on a white ground. The whole of the walls and ceiling form a complete composition, but only a corner is illustrated, in order that the delicacy of the detail may be perceived. In another hall, west of the main one, the treads of the great staircase rise with a gradient almost as easy as at Easton Neston. Here again Sir James

Thornhill is responsible for the wall and ceiling paintings, and his brush was likewise employed on the panel over the fireplace of the green velvet bedroom. It is, however, the wall hangings that attract the principal attention here. They represent a formal garden of the period, very likely that which existed at Stoke Edith at the time. It is full springtide and the orange trees have come out of the orangery to keep company with the tulips, the lead statues, the dolphin fountains, the peacocks, the parrots and the toy spaniels, while the owner and his lady saunter approvingly round. The whole is in needlework, and is said to have been the patient product of the five ladies who became the successive wives of the second or billiard-playing Thomas Foley. The appointments of the room are earlier than his



IN THE MORNING ROOM.

time. The green velvet bed is of the same type as that which was got ready for King William's visit to Boughton and though rich in embroidery and silk fringes is simpler than the Holme Lacy example. Nor does Stoke Edith rival its neighbour in the matter of Grinling Gibbons carvings. Yet it is not without an excellent specimen of it in the morning-room. Parrots are again prominent and must, with the spaniels, have been the favourite pets of more than one generation of the family. That family continues in possession, and never has the fine house with its great collections of original objects in many departments of the Decorative Arts been in more appreciative hands than it is to-day.

# HALSWELL PARK, SOMERSET.

**S**OUTH-WEST of Bridgwater the Quantocks soon begin to show their influence on the landscape, for their far-reaching spurs and outliers break the even surface of the Sedgemoor Plain and the Parret River's low-lying vale. Amid these foothills, whose north aspect gives them a wide outlook over Severn Sea and the South Wales Coast, lies Goathurst parish, which, besides its own manor, includes also that of Halswell. They were separate possessions even in Saxon and Norman times, and did not come under one ownership until the eighteenth century, when Halswell had become a residential estate of importance, and its lord added most of the Goathurst lands by purchase. For several centuries Halswell was held by a family who took their surname from it, and lived there though they were possessed of other estates. They appear to have played no recorded part in the annals of their country or of their county. They were quiet country gentry who cherished and took care of their modest possessions. Thus

Robert Halswell, who died in 1570, left directions that there were to be three locks and three keys—one held by each executor—put on to “my Cofer of Evidences now being in the Parlour.” Except “one little gilte goblett,” which his wife Susan is to have, all his plate, including “my greater chain of gold,” goes to his son Nicholas, then a minor. This son afterwards became Sir Nicholas Halswell, was M.P. for Bridgwater in 1603, obtained knighthood and showed some administrative activity, as he it was who sought to assist the Laudian school of divines in their effort to impose discipline and decency in religion, and so committed to prison one “John Gilbert, *alias* Gogulmere, a fanatical minister, for having on a Sabbath day attempted to preach naked in the parish church of North Petherton,” which lies next to Goathurst. Sir Nicholas seems not to have increased the family fortunes, for he certainly parted with one estate; but when he died in 1633 he left Halswell to his son Hugh, a clergyman and prebendary of Winchester, doctor



THE NORTH AND EAST ELEVATIONS.



of divinity, and Proctor of Oxford University in 1627, with whom the male line of Halswell ended. His daughter Jane, whose son was to be her father's eventual heir, married John Tynte of

"Tinctus cruore Saraceno," exclaimed Richard Cœur de Lion, and his words gave the family a surname and a motto! The first documentary ancestor, however, does not make his appearance



THE CENTRE OF THE NORTH FRONT.

Chelvey. Tradition derived his name from a scene at the battle of Ascalon in 1192. There a young knight showed great valour and came forth from the fight with his white apparel all stained with the blood of the Paynims he had slain.

until the thirteenth century, when a Tynte is found at Newland in Gloucestershire. Thence a descendant moved to Somerset, and in the parish of Wraxall, near Clevedon, the family owned "a messuage called *Whelpes-place*." For many

generations they were people of small means, and Edmund Tynte, in Elizabeth's time, describes himself as "of Wraxall, yeoman," despite his right to bear arms. He left to Edward Gorges, lord of the manor of Wraxall, "20s. to be a good friend to my wife," and his largest legacy is one of £6 left to Dame Catherine Moyle, with the object that she should "remit all such trespasses displeasures and demands as have been heretofore between us." But if Edmund Tynte was a man of modest habit and mode of life, he left three sons who all made their way in the world. Sir Robert, the youngest, got fame and fortune in Ireland, where he married the widow of Edmund Spenser, the poet. Making his will in 1646, he leaves "to my Eldest Son all my



IN THE BOUDOIR.

in 1646, he leaves "to Castles," which sounds

Sir Edward Gorges and the head of a distinguished family who had been seated at

very grand indeed, but may have amounted to little, and it is to be feared that the "£2,000 owed by the King," which he wished to be devoted to re-edifying the ancestral house at Wraxall, never reached its destination, as Charles I. was by this time in no case to pay his debts. The eldest brother, John Tynte of Wraxall, was of the Middle Temple, and the profits of the law evidently allowed him, when he died childless in 1616, to improve the fortunes of several of his relatives, and especially of his brother Edward, to whom he leaves all his lands and leases. But, meanwhile, Edward had himself improved his position and his means. He had married a daughter of the lord of the manor, now



THE SALOON OR RECEPTION HALL



Wraxall since the days of Henry III. and were allied to the ducal house of Norfolk. Before his brother's death, too, Edward Tynte had acquired the manor of Chelvey, three miles south of Wraxall; but it was perhaps John's legacy that enabled him to rebuild the house, which

handsome cornices gilt and elegant ceilings; but they are all now locked up and the windows blinded: only so much of it being inhabited as is necessary for the farmer's use who occupies it." From this description we judge that Edward Tynte, who died in 1629 possessed of several



THE STAIRCASE.

still has his arms on the porch and, in other ways, betrays its Jacobean origin. It was, however, deserted by its builder's grandson in favour of Halswell, so that Collinson, who published his "History of Somerset" in 1791, describes it as "a very large old structure" in which were "many good apartments well wainscoted with

manors and lands in half-a-dozen parishes, was better housed than was his contemporary, Sir Nicholas Halswell, whose grand-daughter was to marry Edward's son John. The Halswell House of Sir Nicholas's time was a modest home, some of whose old eastern gables appear in the illustration dwarfed and overshadowed by the great

Palladian block which the son of John Tynte and Jane Halswell built in 1689. Until that date Chelvey Court maintained its position as the chief seat of the family, and among the portraits above the wainscoting of the hall at Halswell may be noticed that of "Col. J<sup>o</sup> Tynte of Chelvey." He appears clad in armour, for he was an active fighter on the Royalist side and a cavalry commander in the King's army. His name appears in the list of loyal gentlemen of

large estate who were to have been made Knights of the Royal Oak had that order been instituted. Though his estate may have been large, it did not include Halswell, as his father-in-law, Dr. Hugh Halswell, was yet alive when he died in 1670. He left Chelvey Court to his widow for her life and all the furniture in its "Parlour and Chamber," together with a silver-framed looking-glass, candlesticks and other articles in silver and his china dishes. This was Frances, his third wife. Jane Halswell had been the second, and to her son he leaves the "one knott of diamonds which was his second wife's." To this son, Halswell was to come three years later, together with a baronetcy "in consideration of his father's services." Sir Halswell Tynte was born in 1649, and from Oxford he went to the Middle Temple; but inheriting his paternal estates on coming of age, and those of his mother's father on the latter's

death in 1673, he found himself financially able to house himself in the sumptuous and stately mode which his contemporaries affected. His mother's home was turned into offices, and in front of it, looking north and commanding views of the Bristol Channel, he, in 1689, placed his new building, 97ft. long and 54ft. high, which in its style and in its disposition is thoroughly typical of its day, and shows much good designing and expert craftsmanship. Fine ashlar stone of the Ham Hill kind enters largely into its exterior

composition. In exposed places the effect of the weathering and the growth of moss and lichen have given the north elevation a varied colouring, in which even pink and purple play a part. But where an overhanging pediment or cornice has afforded some shelter, the stone has retained a fresh appearance, and the fine carving of the central feature of door and upper window is as crisp as on the day it was done. The arrangement of this central section is peculiar. The



IN THE DINING-ROOM.

masonry around the doorway, without forming a porch, is brought forward with rusticated pilasters and quarter-columns sufficiently to recess the door and to afford support to a narrow balcony on to which open the windows of the great upper room over the hall. All the work seems contemporary, though the proportions of the balcony remind one of the end of the eighteenth rather than of the seventeenth century. This doorway was the main entrance in Sir Halswell's time, such a mode of directly entering into the hall or saloon having





CEILING OF THE CHINTZ ROOM AT HALSWELL.

been first introduced by Inigo Jones and remaining the custom all through the eighteenth century. Now the central room of the west side is used as the entrance hall, and occupiers of the saloon are not subject to the sudden intrusion of the northern blast whenever a visitor arrives. It is therefore a comfortable as well as a dignified room. Here, in well-designed frames of carved wood, Sir Halswell hung a set of portraits of the family. He himself may be seen on the extreme right of the illustration, while Sir Nicholas Halswell appears first on the opposite side. His hand is on his sword, as befits a knight, but his son, the bearded doctor of divinity, is duly supplied with a folio volume. The doctor's daughter and heiress is at the end of this side of the room, beyond her husband, the colonel. Below them the open door gives a glimpse of the staircase, which occupies the middle of the east side and has the dining-room and boudoir on either side of it. An illustration of the mantel-piece in the latter room is given. Though attributed to Grinling Gibbons, it is really later than Sir Halswell's time and resembles the

designs in the books published by Thomas Johnson and William Halfpenny during the first half of the eighteenth century, when the extravagance of the Chinese and Louis XV. styles had superseded the reserve and balance of form and proportion with which Wren and Gibbons had disciplined the richness of their ornamentation. Such qualities as these last we get in other rooms at Halswell, and especially in the ceilings, the finest example of which is in the upstairs apartment now known as the Chintz Room. It is perfect in both drawing and modelling. The frieze has winged cherubs and birds connected with a fruit and flower garland, while shells fill the corners. Next come corner panels enframing the large central one, whose four outer semi-circles have shields in cartouches with alternate supporters of griffins and amorini. Within these, the great wreath is a wonder of finished

technique, while the large plain centre comes as a relief after all this richness of decoration, and is better as it is than if it had been painted with Verrio gods and goddesses, as was the case in some grander houses. Of the same character, but somewhat simpler, is the staircase ceiling. Here the amorini-supported shields are in the cornice, whose corners are occupied by ribboned festoons, while the main wreath is of more restrained and solid modelling than that in the Chintz Room. Such treatment befits the larger and severer style of its surroundings and of the staircase itself, with its great squared and panelled newels and massive baluster rail. On the walls are the later portraits of the Colonel and Mrs. Johnson who took the name of Tynte, together with that family's inheritance, in 1785. Here, as well as these successors of the Tyntes, are also their predecessors. The children of Sir Nicholas Halswell are depicted in the costume of the day of Elizabeth, and their christening robes are still preserved, and used at the family christenings. The fine collection of pictures not only embraces many portraits of the

Halswells, Tyntes, Kemeyses and their relatives the Whartons, from the brush of Van Dyck, Lely and Kneller, together with one of the rare portraits by Hogarth, viz., that of Sir Charles Kemeys-Tynte, but more recent ones by Gainsborough and Hoppner. Passing to the dining-room we find another ceiling of great merit, but of a lighter and freer treatment, whose wreaths and scrolls savour of a somewhat later date, that of the reign of Queen Anne, perhaps, though the acorn sprig might well have been chosen as a motif by the son of the man who was to have belonged to the Order of the Royal Oak. The overmantel is fully in character with the ceiling, and exhibits the same general appearance of adhesion to Christopher Wren's models, joined to a tendency towards the Louis XV. scrolls which were to follow. The portraits which this overmantel frames are those of two of Charles I.'s children, Henrietta, Duchess of Orleans, and Henry, Duke of Gloucester. In the matter of furniture, as well as of fixed decorations and of pictures, the Tyntes of the seventeenth and eighteenth centuries have left their mark as successively using the best of their time. The period of Charles II. is well represented by the dining-room chairs, while in the saloon the cabriole leg of Queen Anne's reign is seen in sofa, chair and table, grouped with the Chinese fret which Thomas Chippendale and his contemporaries used when the eighteenth century

was half through. In the library, Greenhill's dignified portrait of Charles II. is fittingly-framed, while the Oriental china over the bookcases shows that in matters of detail Halswell is equipped in a manner befitting its age and worth.

Sir Halswell Tynte passed away in 1702, and his son John, whose chief act was that he added to his dominions, reigned in his stead. He married the heiress of Sir Charles Kemeys of Cefn Mably, and thus brought into the family that charming Glamorganshire seat. Having done that, and become the father of three sons, Sir John Tynte's career was over, for he died, at the age of twenty-seven, in 1710, the year of the birth of his youngest son, who was eventually to be the best known, but the last of the male line of Tynte to hold Halswell. For thirty years, however, after his father's death his elder brothers were in possession. Halswell, the eldest, died childless in 1730, at the age of twenty-five, while the next brother, John, who had gone into the Church, and held the rectory of Goathurst, survived for another decade, but never married. Charles, the youngest, was thirty years of age when he succeeded to Halswell and Chelvey in 1740, Cefn Mably coming to him seven years later on the death of his mother, the Kemeys heiress. For forty-five years did Sir Charles Kemeys-Tynte hold his Somerset estates, and take a leading part in Somerset affairs, representing the county in many Parliaments. Beyond



COFFED CEILING OF THE DINING-ROOM.



some additional furniture and pictures, Halswell House needed little enlargement or embellishment at Sir Charles's hands; but he laid out not only the gardens, but the whole park and plantations in the landscape manner which William Kent had introduced and Lancelot Brown developed. Sir Charles, like his brothers, died childless, and he had to look to the descendants of his only sister for an ultimate heir. Jane Tynte had married Major Hassell of the Royal Horse Guards in 1737, and by him had had an only daughter, who

became the wife of Colonel Johnson of the First Foot Guards in 1765. They took the name of Kemeys-Tynte after Sir Charles's death, and to their direct descendant does this delightful place still belong. Mr. Charles Kemeys-Tynte was born in 1876, and in 1899 succeeded his father and married a daughter of General Sir Arthur Ellis. They are most appreciative owners of their choice inheritance, and the ordering of Halswell to-day is distinguished by intelligent taste and informed judgment.



IN THE LIBRARY.

## CEFN MABLY, GLAMORGANSHIRE.

**B**EFORE Sir John Tynte's marriage with the heiress of Sir Charles Kemeys led to the junction of the Halswell and Cefn Mably estates, those portions of the latter house more particularly represented in the accompanying illustrations had already assumed their present appearance. It is, therefore, with the Kemeyses that Cefn Mably is most closely associated, and of that family some account must be given. Kemeys is a place name, one Stephen, whom we find witnessing a Tintern charter in Henry III.'s time, being called de Kemeys because he held that Monmouthshire manor under the Marshalls, Earls of Pembroke. A century later his descendants are lords, not only of Kemeys, but of Began. Began is also in Monmouthshire, and is on the eastern bank of the Rhymney River, whose western bank is in Glamorganshire. It is on the steep hill above this western bank that Cefn Mably stands, and so the lords of Began

and the lords of Cefn Mably could easily quarrel or shake hands across the swift-running stream that plentifully supplied them with trout. The intercourse between the neighbours seems to have been friendly enough, for in the early part of the fifteenth century, David, a grandson of John ap Jevan, lord of Kemeys and Began, married Cecil, daughter and heir of Llewelyn ap Evan ap Llewelyn ap Cynrig of Cefn Mably, and became the possessor of that fine estate. Bedded in the wall of the south front, portions of late Gothic mouldings and tracery are faintly discernible, and here and there Jacobean windows survive to remind one of the habitation of the earlier Kemeyses. But it is for its good and picturesque post-Restoration features that Cefn Mably is now remarkable, and the great lead cistern in the kitchen, with its inscription of "C. K. 1713," is evidence that some at least of the work of that time was carried out by the last of the male line of Kemeys of Cefn



*PART OF THE SOUTH FRONT.*



Mably, and brother of the Lady Tynte who inherited it after his death in 1735. Of his ancestors the best known is Sir Nicholas Kemeys, who is described to us as "a man of gigantic strength and stature," and he seems to have been as strong and active in mind as in body. He sat in Parliament for Monmouth Borough long before his succession to Cefn Mably, and after that event he was Sheriff of Glamorgan. The breach between King and Parliament was now threatening, and Sir Nicholas, with most of the gentry of South Wales, was eagerly on the Royal side. He does not seem to have been a Member of the Long Parliament at first, but was returned for Glamorganshire in 1642—the year of Edgehill, when Oxford became the Royal headquarters and the meeting place of the Members of Parliament who sided with the King. But military rather than civil duties occupied Sir Nicholas. He raised a regiment of horse, and for a time he was Governor of Cardiff Castle. So far, he had been out-distanced in loyal zeal by his nephew, Trevor Williams of Llangibby, and both had been rewarded with baronetcies in May, 1642. But when evil times came to Charles I., Sir Nicholas remained staunch, while Sir Trevor took to hedging. Naseby was fought in June, 1645, and after this fatal defeat Charles fled to Wales, and the next month he was staying about in the district round Cardiff and Newport—

we have seen him at Tredegar and Ruperra—and intending to cross over to Somerset. But Fairfax was triumphing even in that loyal county, and the King remained a while where he was, Raglan and Chepstow being his outposts towards England, and loyalty apparently still reigning around him. The prudent, however, were looking ahead, and in September Sir Trevor's conduct was so suspicious that he was put under arrest. But he was bailed out, and at once went over to the other side. Next month Chepstow Castle was lost to the King and conferred by Parliament on Cromwell. What Sir Nicholas's precise occupation was at this time does not appear. Cefn Mably was no place to stand a siege; but of the frequent presence of Sir Nicholas's troops here during those years the name of the "Soldiers' Gallery" remains as evidence, as also the immense table it contains. An upper-floor gallery, wainscoted in the Jacobean manner, connects the house with the church, and it is below this that the long, low room is situated which contains the remarkable piece of furniture that is illustrated. It will be observed that four of its fourteen legs are left plain, as if there had been some haste in the manufacture. The top consists of a single plank over 42ft. long and 4½ in. thick, testifying to the fact that Cefn Mably could grow as fine oaks as Tredegar. With the fall of Raglan, in 1646, resistance ended, and Sir Nicholas, as one of the worst of the "malignants," was confined for



FROM THE SOUTH-WEST.

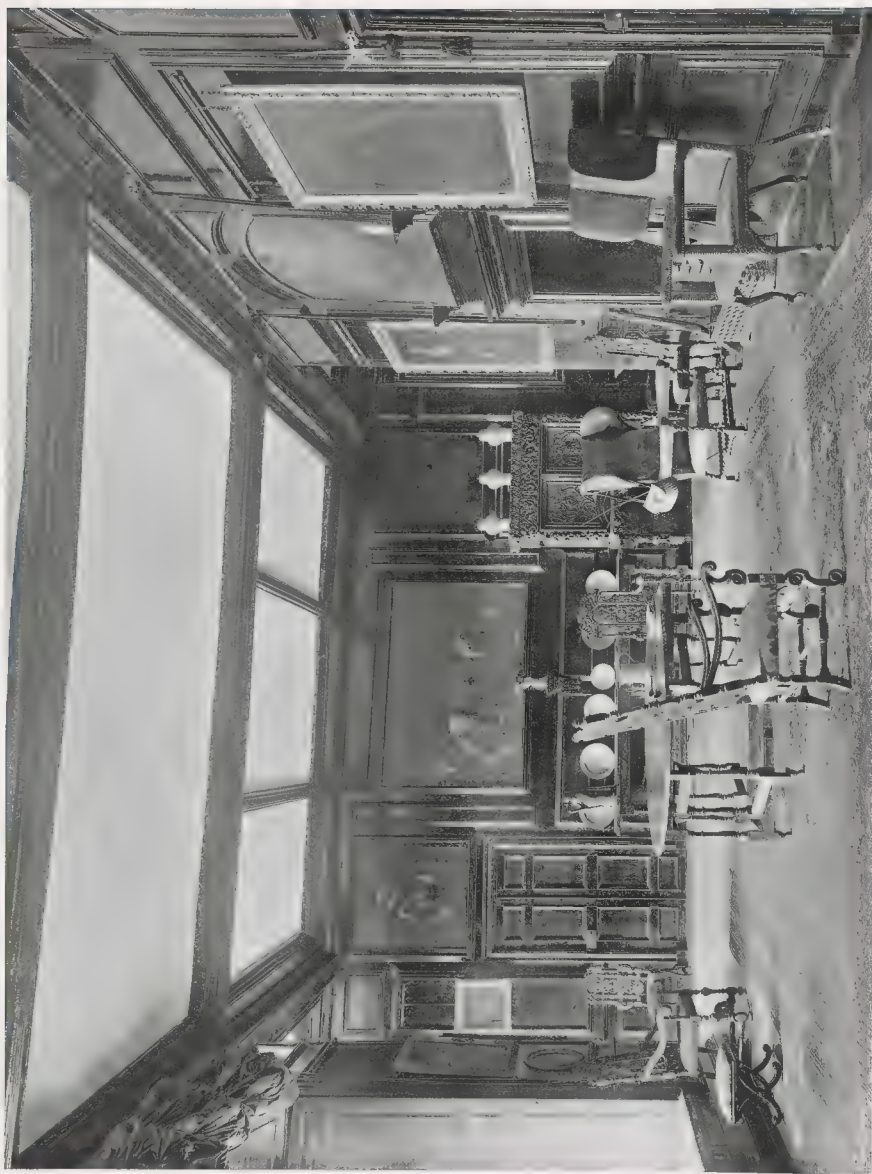


THE HALL, LOOKING EAST.

a considerable time. But he was again at large when, early in 1648, Charles published his appeal against the decision of the Parliament—now under the thumb of the Army—to treat no further with him. Undoubtedly, the country was against the high-handed action of the Army. There were many risings in the King's favour, and Sir Nicholas Kemeys was willing to risk all for his Sovereign. The feeling against the Army was so strong in South Wales that Poyer, a Parliamentary colonel, hoisted the Royal Standard at Pembroke. Though too wary to declare himself, Sir Trevor Williams was again on the waver, and evidence afterwards reached Cromwell that he it was who pulled the strings which enabled his uncle, Sir Nicholas, one night at the beginning of May, to possess himself, through the treachery of the officer in charge, of the western gate of Chepstow Castle. The very slight resistance of the garrison shows that a considerable portion of it sympathised with Sir Nicholas, who became master of the castle and held it with 160 men for the King. Cromwell had at once seen that South Wales was the point of danger, and thither he marched, his main objective being Pembroke. On May 10th he reached Chepstow, but when Sir Nicholas refused to obey his summons to surrender, he continued his march westward, leaving Colonel Ewer with a strong force to lay siege to the castle. There had been no time to properly provision it,

but the garrison hoped to keep the river access open, and had a boat moored in the little cleft of the precipitous rock, above which is still the vaulted chamber into which supplies could be hauled up, or from which men could let themselves down by ropes. One night, however, a Parliamentary soldier swam the river with his knife in his mouth and cut the boat adrift. As a couple of guns of large calibre had by this time arrived from Gloucester, matters began to look dark for the Royalists. "We razed the battlements of their towers with our great guns," wrote Colonel Ewer, "and made their guns useless for them. We also played with our shorter pieces into the castle. One shot fell into the governor's chamber, which caused him to remove his lodgings." Poor Sir Nicholas's "gigantic stature" would make him an easy target, but he had no idea of giving in. At last a great breach was made in the curtain wall "so low that a man might walk in." Many of the besieged saw that the game was up, and Mr. Lewis of St. Pierre acted as their spokesman and tried to get terms. Colonel Ewer refused to treat with any but Sir Nicholas, and, standing on the drawbridge, parleyed with him and said he must yield to mercy. This the old baronet "swore he would not," and the negotiation ended so far as he was concerned. But most of his men accepted the offer and slipped out at the breach as





THE HALL LOOKING WEST.



THE SOLDIERS' GALLERY.



Ewer's men poured in. A faithful band rallied round their dogged leader, and more than one, including "him that betrayed the castle," died with him in the scuffle that ensued. Among the prisoners was his son and successor, Charles. He was condemned to two years of exile and to compound for his estates—the rental of which was estimated at £1,800 a year—in the large sum of £5,262. He did not live to see the turn of the tide, but died in the same year as did his enemy Oliver Cromwell, and he left a minor to succeed him. To this minority is very likely in part due the restoration of the family finances which enabled the third and fourth baronets to give to Cefn Mably the distinctive character of their day. They had not, indeed, the means to build anew and on as great a scale as did their neighbours at Tredegar, Ruperra and Llangibby, but they were able to deck out the ancient fabric, both within and without, with Palladian work of a good if homely kind. "A charming Queen Anne home" will surely be the verdict of anyone seeing its long south-east front, the pleasant lines of its windows, with their arched and keyed architraves of wood and their well-proportioned and original sash-bars, broken by more than one excrescence, and varied by the Gothic church at the south-west end. A coved cornice supports a stone-tiled roof, to which the dormers and chimney-stacks give adequate relief and sky-line. The set of great magnolia trees that cover so much of the walling seems exactly in character with the place, and the general environment is equally fitting. The house stands high on the much-broken and well-wooded ground that rises rapidly from the river bank. To the north the hill-land continues and sweeps round to the west as a prominent spur, which is included in the picturesque and extensive park. South and east, beyond the garden terraces, the view is open across the lowland, through which the Rhymney winds to its outlet into the Severn Sea. Again, beyond that gleaming stretch of water dotted with the shipping of Cardiff and of Newport, rise the Somerset hills, and only the western spur of the park prevents the eye from seeking out Halswell, set on the Quantock slopes. Halswell and Cefn Mably must have been in the builders' hands at much the same time, under the directions of Sir Halswell Tynte and Sir Charles Kemeys, who then little suspected that the marriage of their children would join the two estates. But the Palladian work at Halswell is of a much more stately and ambitious kind than that at Cefn Mably. Architecturally speaking, the former commands our respect, the latter our affection, for there is something native, sympathetic and unpretentious about it, though it may lack finish and symmetry, and thus offended the classic taste of Mr. Benjamin Malkin, M.A., F.S.A., who visited it when the nineteenth century opened, and assures us in his "South Wales" that "the house in point of architecture is tasteless and insignificant, low and irregular." The interior

probably displeased him as much as the exterior. There is little of the elaborate craftsmanship and ceremonious planning which we found at Halswell. The substance of the older house was almost entirely retained, and a great part of the southern elevation is occupied, not by a suite of reception-rooms, but by kitchens; for the mediæval arrangement of an entrance behind screens, with the hall on one side and the offices on the other, was not destroyed but only modified. The screen is removed and we enter direct into the hall, whose ceiling beams betray their sixteenth century origin, but whose other features are of the Queen Anne type. The wainscoting of large raised panels reaches to the ceiling, its cornice mouldings being of the same depth but not of the same section as the earlier beams. The arching of the windows is matched by a similar arching of the panels over the fireplace and some of the doors, these panels being filled with landscapes; while other over-door panels are square-headed and contain portraits of the Kemeyses, who look down on furniture which they probably put there. There are oak tables of the time of Sir Nicholas and of the first Sir Charles, and there are walnut chairs contemporary with the latter's son and grandson. West of the hall lies the drawing-room. The ceiling cornice and the pediments to the doors and overmantel are remarkable for their bold and simple modillions, which give character to the plain wainscoting, there being little ornament about the room except on the mantel-piece. The trick of burying the drapery swag in the framework of the structure and bringing it out again at another point was not one which we should expect Inigo Jones—whose favourite device was a mask with drapery scrolls—to have countenanced. But although there is no mantel-piece known to have been made during Inigo Jones's lifetime which has this particular conceit, yet it does appear among the designs which Inigo Jones's early eighteenth century admirers and followers published as being by the master. Many of these, however, were copies, more or less exact, made by his kinsman and successor, John Webb, while others are only interpretations and adaptations by later hands, such as Sir William Chambers, who, as late as George III.'s time, draws out such a design and labels it his "invention." There are, therefore, many such eighteenth century mantel-pieces in London and the provinces, and it is difficult to decide whether Inigo Jones is or is not directly responsible for the precise manner in which the swag is treated which appears at Wolterton, of which Ripley was architect; at Halswell, where the mantel-piece in the saloon has only recently been placed there, having come from a house in Essex and being attributed to Abraham Swan; and also at Cefn Mably, where the design, no doubt, was obtained from professional sources; but the treatment implies clever, but not highly-trained, craftsmanship, and may be put down to local workmen. In the library and billiard-room,

# WIMPOLE HALL

## CAMBRIDGESHIRE.

WIMPOLE is not among the places to which attaches the sentimental quality of having for long generations passed from father to son like Rainham and Oulton, or, failing this, of ever descending in the same blood, through heiresses, like Petworth and Tredegar. Remaining in the same name throughout the Tudor and Stewart ages, Wimpole, since James II. was king, has four times been bought and sold, its recent purchase by the representative of a previous possessor being the picturesque element in these transactions, all of which, however, bring before us persons of individual interest or of historic importance. The parish of Wimple—as we find it written even so late as Horace Walpole's day—lies somewhat west of the high road between Royston and Cambridge, and almost exactly halfway between

those two towns. Henry Chicheley, descended from a brother of the famous fifteenth century Archbishop of Canterbury and founder of All Souls' College at Oxford, possessed it in Tudor days. Sixth in descent from Henry was Thomas Chicheley, who was born when James I. was king and built himself a new Hall at Wimpole ere Charles came to a breach with that Parliament of which Thomas Chicheley was one of those loyal members who were disabled from sitting in 1642 because of their adhesion to the King's party. The heavy composition which he had afterwards to pay for re-entry into his sequestered estates was a strain upon the finances of a man who had indulged in expensive building in his young days, and was to indulge in expensive living in his old age. He sat for his county after the Restoration, and became Master of the



*SOUTH FRONT.*



Ordnance. He was knighted in 1670. His office brought him into relationship with Pepys, and he is frequently mentioned in the famous Diary. Defect in our naval guns is no monopoly of our own day, for in June, 1666, Pepys makes the entry: "Come Mr. Chichly to Sir W<sup>m</sup> Coventry to tell him the ill success of the guns made for the Loyall London; which is that in the trial everyone of the great guns, the whole cannon of seven (as I take it) broke in pieces, which is a strange mishap." The intercourse between the Commissioner of the Ordnance and the Secretary of the Admiralty was social as well as official, for in March, 1668, the latter dines with the former at his home in "Queene Street in Covent Garden. A very fine house and a man that lives in mighty grand fashion with all things in a most extraordinary manner noble and rich about him, and eats in the French fashion all; and mighty nobly served with his servants and very civilly; that I was mighty pleased with it: and good discourse." This was capital for the guests, but proved too costly in the end for the host, and he had, in 1686, to part with his Cambridgeshire estates. The new owner of Wimpole bought it as an investment rather than as a residence, for he was a London citizen of such careful habits as made his personality one of the most prominent in his day, and a quarter of a century after his death he was still the best type of avarice that Pope could cite in his "Third Moral Essay":

Cutler saw tenants break and houses fall  
For very want; he could not build a wall.  
His only daughter in a stranger's power  
For very want; he could not pay a dower.

Yet he appears to have joined a good deal of public munificence with his private thrift, so that while, on the one hand, we have Arbuthnot's story that his maid had so often darned his worsted stockings with silk that they ended by being entirely of the costlier material, on the other, we find him rebuilding much of the Grocers' Hall after the fire of London in 1666. He was also frequently Warden of that Company, which seems then not to have been in flourishing circumstances and to have found some difficulty in supplying, from among its members, a succession of candidates for the very costly office of Warden. This shows us that embarrassed circumstances and the necessity of selling his estates in no way interfered with Sir Thomas Chicheley's love of lavish expenditure, for we find him Warden of the Grocers' Company in 1686, the very year when Wimpole passed into Sir John Cutler's hands. The latter was then an old man, and had to consider the disposition of his property. When Pope wrote of an only and dowerless daughter in a stranger's power, he availed himself freely of the imaginative rights of a poet. Cutler's daughter married, in 1689, without her father's consent. At first sight it seems strange that he should have objected to a bridegroom who was at once an earl and a very wealthy man. Richard Robartes of Truro, richest of Cornish men in the early part of the seventeenth century, bought a peerage at a high price in 1625. His son, though he

had fought on the Parliament's side, added, in 1679, the Earldom of Radnor to the Barony of Robartes, and these titles, together with the Lanhydrock estates and his great fortune, passed in 1685 to his grandson, who married Elizabeth Cutler four years later. A rich merchant, marrying his daughter so well, would have been expected to provide an ample dower, and it was probably to avoid such a disagreeable wrench that Cutler opposed the match. But when he lay on his death-bed, in 1693, he sent for the Earl and Countess, and told them he freely forgave them and had settled his estate to their satisfaction. Thus the "dowerless" daughter" found herself mistress of Wimpole with its 11,000 acres; but as the Robartes interests lay in Cornwall, Wimpole was sold in 1710. This short ownership is noticeable for the fact that the present holder of the Robartes title and estates has now once more added Wimpole to the family possessions. A younger son of a Viscount Clifden married the grand-daughter and heiress of the Robarteses, whose family name he took and whose barony was continued to him. Recently the Clifden title has fallen to the representative of this younger branch of the Agars, and when Lord Hardwicke sold Wimpole it was Viscount Clifden who bought it.

The period which intervened between the two Robartes ownerships was a busy one in the history of this great house. The purchaser in 1710 was one of the men belonging to different but allied families, whose constant failure of direct male heirs during a hundred years led to the frequent re-creation of the Dukedom of Newcastle. The daughter of the second and last of the Cavendish Dukes added Welbeck and other Nottinghamshire estates to those already held by the head of the Holles family, who shortly merged his Earldom of Clare in the Newcastle Dukedom. His rental of £40,000 a year was enormous for the days of Queen Anne, and Wimpole was probably bought with his savings. He held it for a few months only, dying in the next year from a fall from his horse, and leaving the Holles estates to his Pelham nephew, but the Cavendish inheritance and his own additions to his only daughter. In 1713 she married Edward, only son of Lord Treasurer Harley, who had been created Earl of Oxford in 1711, and passed the title on to his son at his death in 1724. The second Earl of Oxford made Wimpole his favourite residence, and to him it owes much of its substance and most of its fame. Sir Thomas Chicheley's old house still stands converted into the refaced and rewinded central block, but the wings were Lord Oxford's addition, and the exceptionally fine series of garden vases and statues are worthy remnants of the tenure of the place by the distinguished patron of art and literature, whose memory is kept green by the Harleian collection of manuscripts, begun by his father, but greatly extended by him. Although as a Prime Minister's son he had to take some interest in public affairs, and sat in the Commons for the thirteen years that his father sat in the



*FACING NORTH.*



Lords, his pleasure was in the society of men of taste and learning. Pope was his special idol, and for a score of years they regularly corresponded. Swift was his frequent guest, and Matthew Prior died at Wimpole. One great fault he had, unfortunately. Sir Thomas Chicheley's extravagance was as nothing to the reckless expenditure of Edward Harley, and the intense contrast between him and Sir John Cutler inspired Pope to describe Wimpole as the place

Where one lean herring furnished Cotta's board,  
And nettles grew, fit porridge for their lord.  
Where mad good nature, bounty misapplied,  
In lavish Curio blazed awhile and died.

His wife's complaints and common-sense—she was a “dull worthy woman who disliked wits and hated Pope”—were of no avail to prevent ruin,

to indolence, good nature and want of worldly wisdom.” There remained to the widow £17,000 a year and Welbeck, where Bishop Pococke found her building Gothic halls in 1756, and these estates passed at her death to their only daughter, who had become Duchess of Portland in 1734.

Meanwhile, under its new owner, Wimpole was altering its face, for we are told that he refaced the exterior and redecored the interior. Philip Yorke was the son of an attorney at Dover, and was born in 1690. While still a young man at Lincoln's Inn, he seems to have become a *protégé* of the man who had succeeded Edward Harley's father-in-law in the Holles estate and the New-castle Dukedom, for it was through the Pelham interest that Yorke was returned to Parliament for Lewes in 1719. The next year saw him Solicitor-



THE CHAPEL.

and in 1738 the crash came. In the March of that year Barber writes to Pope, “Is it not shocking that that noble lord who has no vices, except buying manuscripts and curios may be called so, has not a guinea in his pocket and is selling a great part of his estate to pay his debts?” In July he adds: “I believe I told you he is selling Wimpole to pay off a debt of £100,000. That a man without any vice should run out such a sum is monstrous. It must be owing to the roguery of his stewards and his indolence—which is vice enough.” He was only fifty-two when drink and despondency brought a brilliant early career to a miserable close in 1741, and Lord Ossery tells Pope: “Poor Lord Oxford has left behind him many books, many manuscripts and no money. His lady brought him 5 hundred thousand pounds, 4 of which have been sacrificed

General. In 1733 he became Lord Hardwicke and Chief Justice. Four years later Walpole made him Lord Chancellor, and he remained on the Woolsack not only until that great Minister's fall, but during a great part of the succeeding Pelham *régime*, being the one member of the Government who showed real judgment and capacity during the '45 rebellion. As he left Wimpole, so has it practically remained to our day, though the gradual impoverishment of his family produced some decay. It retains no pre-Restoration features, but is a fine example of a stately home of the earlier half of the eighteenth century, and its red-brick walling and stone dressings have some kinship with Stoke Edith. More lucky than that fine house, it has retained possession of its original sash-bars, which are an integral part of the design. Inside, the long

drawing-room retains its typical decoration, while the chapel is another example of the painted rooms of Sir James Thornhill, whom we have found at work at Stoke Edith and at Chatsworth.

Flitcroft, the architect of St. Giles-of-the-Field, to erect in place of the old one, whose chantry, with Chicheley tombs, was, however, preserved. Over the Lord Chancellor, Peter Scheemakers



*IN THE LONG DRAWING ROOM.*

Lord Chancellor Hardwicke received an earldom in 1754, which he lived ten years more to enjoy. Then he was laid to rest in the church which in 1748 he had employed Henry

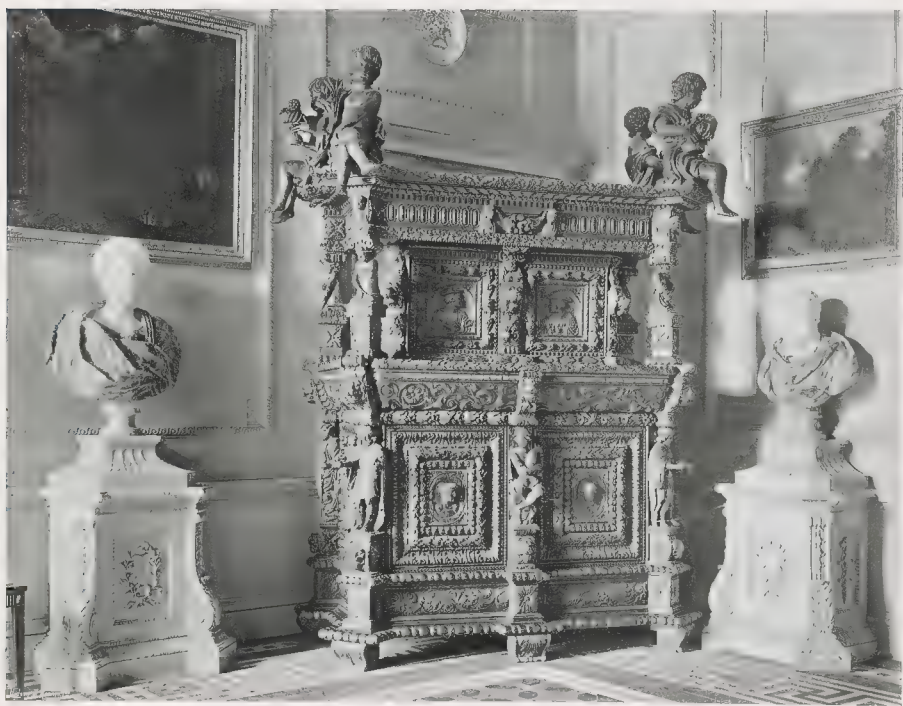
erected one of those great monuments of which he has given us other examples in Westminster Abbey. Near by the father was shortly laid his second son Charles, a potential Lord



Chancellor who died, as it were, on the steps of the Woolsack, for he had just received the appointment in 1770, when he was found dead at the table on which his patent of peerage as Lord Morden lay awaiting his signature. His son eventually succeeded as third Earl, and is the ancestor of the present holder of the title. But Wimpole knows, the name of Yorke no more. For the third time an owner failed to balance income and expenditure, and its recent return to the family of Robartes has already been mentioned.

Wimpole is not merely one of Cambridgeshire's finest houses; it is also, as it were, the Eden of this somewhat bare and flat county. As Repton wrote 100 years ago, "it abounds in beautiful shapes of ground and is richly clothed with wood; it is, therefore, like a flower in the desert, beautiful in itself, but more beautiful by its situation." The school of Le Nôtre seized on the whole of its great park, and "the ground was

covered in every direction with trees in straight lines, circles, squares, triangles and in almost every mathematical figure. These had acquired the growth of a century when the taste of gardening changed; and, as every absurd fashion is apt to run from one extreme to another, the world was then told that '*Nature abhorred a straight line*'; that perfection in gardening consisted in waving lines, and that it was necessary to obliterate every trace of artificial interference." So the axe was laid at the root of many of Wimpole's trees; but "the original lines may be easily traced by the trees which remain, and the later-formed clumps are scattered about like the ghosts of former avenues, or monstrous shapes which could not be subdued." Luckily the principal avenue to the house was spared. It is of great width, with a double row of elms, and is two miles and three-quarters in length. Together with the river Cam flowing through, it forms the chief feature of the park.



A CORNER OF THE ENTRANCE HALL.

# BLENHEIM PALACE, OXFORDSHIRE.

**T**HE conception of Blenheim, as formed by its architect, was that of England's biggest house for England's biggest man. For years, under Charles II. and his brother, the country had submitted to the world-power of Louis XIV. Then, under the guidance of William, it had headed a persevering but unsuccessful confederacy against him. At last, under Anne, had come the astonishing and overwhelming victory of Blenheim, and England, mad with relief and joy, abandoned all idea of stint in its reward to the successful general. The Queen endowed Marlborough with the Royal and Historic Honour of Woodstock, covering some 22,000 acres, and the Parliament, in its early enthusiasm, was ready to spend half a million of money in building him a house. Here was the moment and the opportunity for that many-sided man of large ideas, soldier, playwright, theatrical manager and architect, whom the Earl of Carlisle was already employing to erect his vast palace in Yorkshire. Vanbrugh, accustomed to the easy and sketchy rendering of great scenic conceptions on the canvases of his theatre, longed to give them substance and reality in stone. The wealthy Earl had already offered him a full purse and a free hand and Castle Howard was rising out

of the ground. Now, the great Duke, backed by the resources of the prosperous nation, was to be his client and something still larger and grander might surely be done. It was probably through the influence of the Earl of Carlisle that Vanbrugh became Talman's successor as Comptroller of the Royal Works. He therefore held an official position at the Board of which Wren was still the head, when, early in



THE ENTRANCE TO THE EAST OR OFFICE COURT.



1705, it received the Royal order to erect a fit habitation for the great soldier. Wren's day of supremacy was over, and though he appears to have drawn a plan for Blenheim, the younger and more fashionable man was preferred by the Duke, as we learn from the warrant which Lord High Treasurer Godolphin signed on June 9th, 1705, and which declared that: "Whereas his Grace, John, Duke of Marlborough, hath resolv'd to erect a large Fabrick, for a Mansion House, at Woodstock, in the County of Oxon. Know ye, that I the said Sidney, Lord Godolphin, At the request and desire of the said Duke of Marlborough, have constituted and appointed, and do hereby, for and on behalf of the Duke of Marlborough, constitute and appoint John Vanbrugh, Esq., to be Surveyor of all the Works and Buildings so intended to be erected." The plans had been made and approved before this document was signed, for ten days later a journal gives the news that "Yesterday being Monday, about six o'clock in the evening, was laid the first stone of the Duke of Marlborough's House by Mr. Vanbrugge, and then seven gentlemen gave it a stroke with a hammer, and threw down each of them a guinea." It was a gala day for the neighbourhood. The ceremony was accompanied by music and morris dances, and "there were about a hundred buckets, bowls and pans filled with wine, punch, cakes and ale." All was cordiality and hope on that day, soon, however, to be exchanged for bickering and disappointment, for the architect found it was not Duke John, but Duchess Sarah, with whom he had to deal, and their relationship brought out the harshest and most disagreeable side of this capable, but masterful, lady's character. The plan of Blenheim is of a central block flanked by wings. But such a description will serve for the normal mediæval house, and also for the Elizabethan E and H shaped edifices. The type of grouping of which Blenheim is a huge example is that of a central block with flanking pavilions such as we have already met at Stoke Edith and at Badminton. But in the case of Vanbrugh's huge palaces the pavilions are expanded into great quadrangles. There is much similarity in the general disposition of Castle Howard and of Blenheim, especially in the original plans as shown by Campbell in the "Vitruvius Britannicus." In the carrying out, Castle Howard was much modified, while Blenheim very nearly followed the intended lines, but was left incomplete as regards the stable court and the colonnaded screen and archway which were to have enclosed the north or entrance side of the forecourt. At Blenheim the side quadrangles contain respectively the kitchen offices and the stables, and are thrown forward well beyond the north or entrance side of the main block. With this they are connected by colonnades running at right angles to the main front and not in a curved sweep—this arrangement being rendered possible by the

great width of that front, which is fully sufficient to allow of a forecourt over 300ft. across without additional spread. The main block itself is again subdivided into a centre and wings, and the latter, on the north side, project far beyond the former. Great depth is thus given to the forecourt, there being a space of some 400ft. between its entrance gate and the hall door. The conditions were admirable for a great architectural composition, and Vanbrugh's powers were quite equal to the occasion. His architecture is neither scholarly nor refined, but he had an artist's eye for the mass and the group, and amid the shower of abuse heaped upon his work by the eighteenth century virtuosi, the one bright ray of appreciation fell from a painter's pen. Sir Joshua Reynolds recognised in Vanbrugh the most imaginative of our Palladian architects, and the greatest master of composition: "To support his principal object, he produced his second and third groups or masses; he perfectly understood in his Art what is the most difficult in ours, the conduct of the back-ground . . . and no Architect took greater care than he that his work should not appear crude and hard. that is, it did not abruptly start out of the ground without expectation or preparation." To get the full value of the effect he wanted to produce, the colossal home of the man who had humbled Le Grand Monarque must be impressive not merely by its bulk and form, but also by its position and environment. Through a steep-sided and winding hollow in the park of Woodstock flowed the Glyme rivulet, and on a brow, facing south and overhanging it, stood the manor house that had lodged many of our kings, but which the Civil Wars had left a wreck. Above the opposite bank was a broad table-land affording ample acreage for the new building whose long and varied northern grouping would stand up from the watery hollow, and be most imposing from the high land on the other side. That must be its principal approach, and the little valley must be spanned by a mammoth bridge, consorting with the size and solidity of the house and carrying the road with an easy gradient high above the stream-bed. But the outlook from the house must not be forgotten, and the old building was, as Vanbrugh saw, a valuable accessory to the scenic effect he wished to paint. Nature offered little of beauty or interest at this point, and he sought to "manage that hill, so as not to be a fault in the approach," by retaining the manor house and adding plantations. "Were the enclosure filled with trees, principally fine yews and hollies, promiscuously set to grow up in a wild thicket, so that all the building left, which is only the habitable part and the chapel, might appear in two risings among them, it would make one of the most agreeable objects that the best landskip painters cou'd invent." Duchess Sarah objected to the scheme, and every trace of the historic structure was swept away. But the

intention reveals Vanbrugh as the prophet of the picturesque school and of the landscape gardening, whose chief exponent, ere the century drew to a close, was to form the marshy rill into a broad

declared was "like the beggars at the old Duchess's gate, it begged for a drop of water and was refused." Mr. Reginald Blomfield, while appreciative of Vanbrugh's merits, declares the



ARCHWAY FROM THE OFFICE QUADRANGLE TO THE FORECOURT.

expanse of water, and thus give an adequate *raison d'être* to Vanbrugh's arch span of 101 ft.,

Thro' which the Danube might collected pour  
His spacious urn,

as the enthusiastic poet sang, but which Horace Walpole, writing before the lake was formed,

bridge to be a "Titanic monument on about four times the scale of the house." It was, indeed, intended to be not only a bridge, but also a habitation. The Duchess wrote to a friend that she had counted thirty-three rooms in it, and adds: "Four houses are to be at each corner





IN THE FORECOURT.



*THE WESTERN COLONNADE IN THE FORECOURT.*



of the bridge; but that which makes it so much prettier than London Bridge, is that you may sit in six rooms and look out at window into the high arch while the coaches are

erected by the Duchess to her husband's memory, while above us, to the south, stretches out the 800ft. frontage of the great pile which the Duchess considered "too big and unwieldy," and



*THE SOUTHERN OR SALOON PORTICO.*

driving over your head." This is rather in the scenic artist's manner, yet the main lines and general appearance of the bridge are extremely fine and impressive. Standing on it we see on the northern height the commemorative column

which Horace Walpole, reflecting the opinion of his contemporaries, thought "one of the ugliest places in England." The good and bad points of Vanbrugh's architectural creations are those that we might expect from his character and



*THE SOUTH FAÇADE.*



avocations. They are dramatic in design and in disposition. Considering the area it covers, there is very little room in Blenheim, and the arrangement is for ceremonious parade rather than for domestic use. Monumental masses of masonry enclose or cover spaces that serve no possible purpose. To get the broken and picturesque skyline he wished, he raised up a number of erections that are neither towers nor domes, but ponderous open arcadings and solid pilasterings topped by Cyclopean vases or balls or granadoes, which draw from Mr. Blomfield the correct deduction that "he leaves the impression of never being able to get his details big enough to please himself." Though nearly as extensive, Castle Howard is more like a house than Blenheim. The proportions and the ornament are not so much those of the megalomaniac, and the central dome is a well-designed example of a recognised architectural feature. Though Blenheim was planned on the same lines, the architect felt he must go further, must assert his own originality, must give it the character of a national monument rather than of a man's habitation, must produce novel forms and effects wherewith to stamp this character and make the house the only one of its kind, produced by the only man capable of such a work. How strange and unsatisfactory an arrangement replaces the fine dome at Castle Howard. Behind the pediment of the northern portico rises at a higher level a second pediment, and, to prevent a merely telescopic appearance, the central portion of it is deeply recessed, leaving the sides standing alone, as if sliced by a knife, and serving no purpose but to crush the portico on which they stand, thus giving colour to Walpole's criticism that all he saw was "a quarry of stone that looked at a distance like a great house." A few years later Vanbrugh treated the same idea much more successfully at Seaton Delaval, where he placed a flat balustraded top on his portico and so gave full value to the shapely and unharassed pediment of the roof behind it. Here, too, he permitted his highest vertical lines to take the shape of intelligible towers, instead of the amorphous masses of decorative masonry which are seated at intervals upon the roof of Blenheim. These eccentric attempts of an imperfectly-trained architect to reach originality by mere novelty strike the eye and produce annoyance. The critics of his own and the following age saw nothing else but the contrivances of an exuberant and undisciplined pencil, and Vanbrugh was universally condemned until Reynolds ventured to point out that there was something more and deeper in the work of the builder-dramatist. Now that two centuries have gone by since Blenheim began to take shape, and we can impartially sift the chaff from the grain, the verdict will be one of acquittal accompanied by a caution. The thing was excusable under the circumstances, but it must not be done again quite in the same manner. Despite its many sins against the canons of architecture, Blenheim is a work of

genius in which there is more to praise than to blame. It does realise its inventor's conception. The nation's gift to the winner of battles should arrest attention by its combined massiveness and picturesqueness. The orderliness of a marshalled host appears in the classic symmetry of the long lines of windows and columns, under the eye and direction of the various grades of officers indicated by the varying heights of pediments and towers. If the details of these are open to criticism, their placing and arrangement as parts of a great and comprehensive conception command admiration. The general grouping of the manifold and elaborately-ordered buildings round three sides of the immense forecourt is the most satisfactory and impressive thing of the kind that we have in England. Blenheim may be a thing apart—the work of a man who could make a striking and original sketch, but lacked the experience and power necessary to produce a finished picture of which every detail is perfect and delicate. But it is the splendid endeavour of a man who had the courage of his opinions and the determination to carry out in his own way the perfectly correct main principle that great architecture depends not on mere ornament and decoration, but on the general disposition of the mass and the adequacy of structural parts.

The next hint we get as to the progress of the works after the account of the laying of the first stone in 1705, is to be found in a letter which Lord Godolphin wrote in September, 1706, to the Duke, who, after winning Ramillies in May, was obtaining the surrender of the chief Flemish strongholds. We hear that already "the building is so far advanced that one may see perfectly how it will be when it is done. The side where you intend to live is the most forward part." This must refer to the east side, which now, as then, contains the family apartments. The Duchess is much to the fore checking the extravagances of the too ambitious architect. The Duke "will find both ease and comfort" from the fact that she has "not only found a great many errors, but very well mended such of them as could not stay" for the general's return from his season's campaigning. The business-like Duchess, bent upon seeing that the State, which was providing the money, should get full value, and that she should get a house not too big and awkward to live in, was bound to come into sharp conflict with the imaginative artist longing to realise in stone the sumptuous architectural dreams which had hitherto merely been depicted on canvas. But while the Marlboroughs were at the height of their period of favour, and Queen and Parliament could deny them nothing, the peace was kept between these two intellectual opposites. True, the architect has to explain that the original estimate of £100,000 applied only to the house itself. "The back courts, garden walls, court walls, bridges, gardens, plantations and avenues were



THE EAST ELEVATION.



not in it, which I suppose nobody could imagine would come to less than as much more." Then there were all those little mistakes and misfortunes to which architectural flesh at all periods is heir, and which have to be rectified out of clients' pockets. It had been found advisable to raise the house 6ft. in the principal parts. Fifty per cent. had been added to the cost of the stone by the "great disappointment" of "the park quarry not proving good." But then the whole thing was going to turn out such a success that "everybody will easier forgive me laying out fifty thousand pounds too much than if I had laid out a hundred thousand too little." Though the Duchess was hardly likely to accept this view, there was no breach until 1710. Vanbrugh had been able to write abroad to the Duke that sufficient of the house would soon be fit for his Grace's reception and that other portions were nearly ready for roofing. But the next letter tells a different tale. The Duchess, he writes, has given orders to stop the whole of the works—even the completion of the roofing of the house and the arching of the bridge—to discharge all the workmen and disregard anything that Vanbrugh might say and do. The architect is in despair. To leave the roofing unfinished would expose the whole summer's work to unspeakable mischiefs. Besides, the workmen had not been

paid their wages, and the results might be awkward, for "though the principal workmen that work by the great, such as masons, carpenters, etc., would perhaps have regard to the promises made them that they should lose nothing and so not be disorderly; yet the labourers, carters and other country people, who used to be regularly paid, but were now in arrear, finding themselves disbanded in so surprising a manner without a farthing, would certainly conclude their money lost, and finding themselves distressed by what they owed to the people where they lodged, etc., and numbers of them having their families and homes at great distances in other countys, 'twas very much to be feared such a general meeting might happen that the building might feel the effects of it." So while the Duke was capturing Douai and the other fortresses which were to lay France open to invasion, he heard that his own house was likely to be sacked by labourers clamouring for their wage, and that the man he had left in command was in full flight, for Vanbrugh concludes the letter by saying: "Your Grace won't blame me if, ashamed to continue there any longer on such a foot, as well as seeing it was not in my power to do your grace any further service, I immediately came away." There was some reason for the Duchess's action. Harley had triumphed, the Whigs were out of office,



FRONT OF THE GREAT PORTICO.



VANBRUGH'S BRIDGE.

Mrs. Masham was becoming the Queen's first favourite. This might mean a stoppage of the Exchequer grants towards the building of Blenheim. No sum had been originally allocated and no definite understanding had been come to as to whether the State was assisting Marlborough in the erection of a house which he was building for himself, or was itself the builder of a house to be handed over to the Duke on completion. The sum of £200,000 had been given out of the Civil List, and the Tories considered that that was quite enough, and that the Queen and Government were under no obligation to provide more for the Whig general. Who then was to find the additional £100,000 needed to transform the huge pile and its necessary adjuncts from an untidy builder's yard into a habitable home?

However, the breach between the Duchess of Marlborough and Vanbrugh in 1710 was healed, and work was resumed at Blenheim in the following spring, the Treasury having continued its grants. But that was only while Harley and St. John were feeling their feet and creating enough peers to get a peace majority in the House of Lords. The year 1712 saw Marlborough a private citizen and the Government as anxious to be free of the expense of the building which was to commemorate his victories as they were to throw away the fruits of those victories. Blenheim lay derelict and its architect was made into a political martyr by being dismissed from his Comptrollership of the Royal Works. Another act in the strange drama of this great house opens with the accession of George I. The curtain rises on a scene of renewed activity.

George landed at Greenwich on September 18th, 1714, and the very next day Vanbrugh was introduced into the Royal presence by Marlborough in order to be knighted. Patron and architect had already been to Blenheim, where the Duke had declared that as soon as the Government discharged the building debts due from the late Queen he would finish the building at his own cost. This was done, and Sir John carried on operations in peace under the Duke's directions until the latter was laid low by a stroke in 1716. Then the Duchess resumed complete sway over the works and finally quarrelled with the architect. The only further connection between Vanbrugh and his great creation lay in lawsuits, pamphlets and recriminations. When he wished to show it to his wife and to the ladies of the Castle Howard family he was denied admittance by the determined old lady, whose habit of mind was as strenuous in her enmities as in her friendships. The completion of Blenheim, therefore, especially as regards its decorations, was not carried out under its designer's eye. But as his plans and drawings were used, the house breathes his spirit as much in its interior as in its exterior. Allowing that Vanbrugh's first aim was to get an exterior which fulfilled his notions of grandeur and good grouping, and that the inside of the house was a secondary consideration, it will be found that the general plan and the disposition of apartments offer very considerable convenience and comfortableness. They are, of course, such as their age would produce. A kitchen, hundred yards away from the dining-room, and a long suite of State apartments



opening out of each other and occupying the best position and sunniest aspect, were considered perfectly satisfactory throughout the eighteenth century. Talman at Chatsworth, Campbell at Houghton, Kent at Holkham, Paine at Nostell, planned thus in common with Vanbrugh, and Blenheim compares very favourably with other great Palladian houses in the matter of its internal arrangement.

Mr. Blomfield is somewhat over-critical in complaining of the absence of fine rooms, and the presence of ill-lighted ones. The desired elevation has been obtained with less sacrifice of the kind than might have been expected. The hall, saloon and long gallery are all of very great size, and of admirable proportions, and they are well windowed. Of the seven lesser rooms included in the south front, four



*SOUTH END OF THE HALL AND EASTERN CORRIDOR.*



*IN THE SALOON: LOOKING NORTH-WEST.*

are each 35ft. long and of adequate width, and it is rather a relief to find one's self occasionally in a room not much more than 20ft. square. There are, necessarily, two little inner courts to the main block which light certain corridors and subsidiary apartments, and the segmental arrangement of the spaces between the portico and the wings on the north side causes some obscurity and lost space. Apart from that, no fault can be found with the aspect and lighting even of the bedrooms (a very secondary

consideration at the time), for there has been no desire here to hide their windows away, as at Stowe, in order to give a more temple-like appearance to the principal façades. Moreover, the galleries, or corridors, stretching out in pairs on either side of the great central hall, give ready access and private entry to almost every apartment. If we regret, externally, the absence of such a feature as the central dome at Castle Howard, internally the hall profits. The Castle Howard hall is too

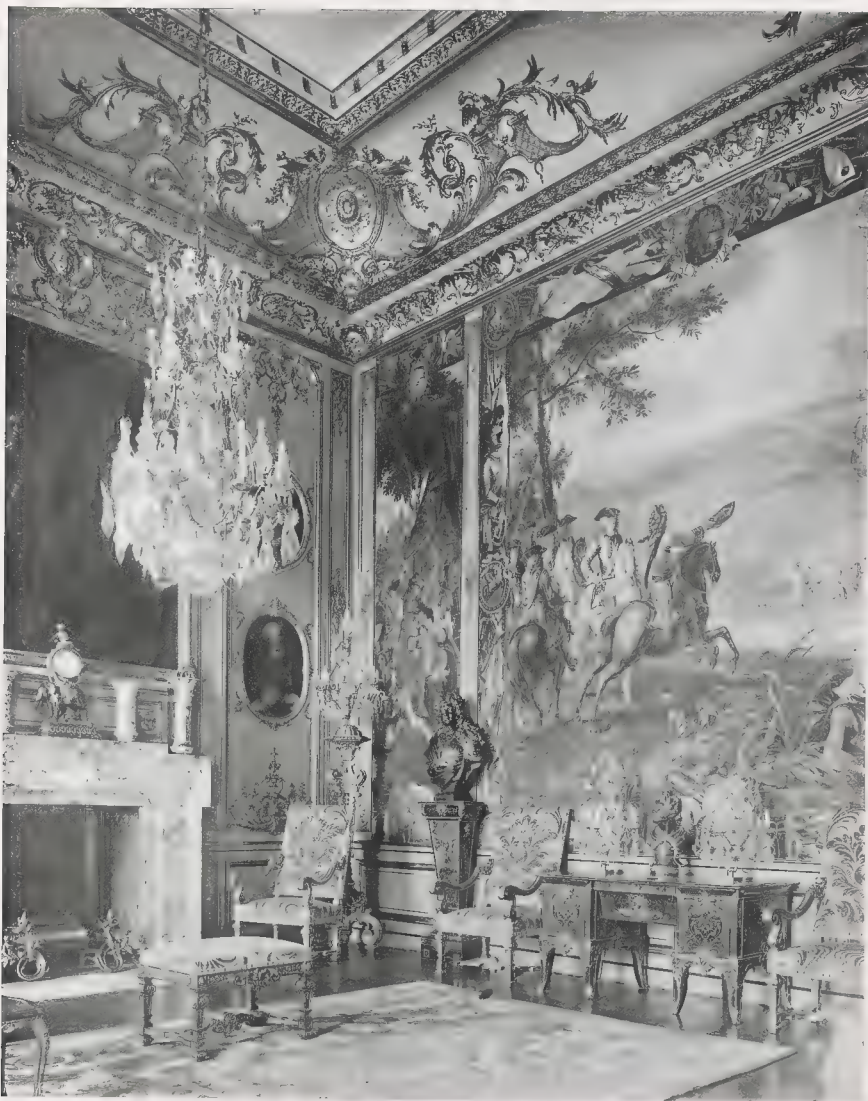


high for its size, the eye loses itself in the dim recesses of the dome. The flat ceiling at Blenheim, though 67ft. from the floor, is much pleasanter, and the height is less than the total length of the room. The chief lighting is by a clerestory of arched windows just below the ceiling, the whole expanse of which is covered by Sir James Thornhill's great painting and is brilliantly lighted. Here we see the Duke, in classic garb of rich blue, pointing to a chart of the Battle of Blenheim as he kneels to the

Goddess of Victory, who holds out to him a laurel crown. The hall, with its side arcading, its long offshoots of vaulted corridors, its south end ceiled below the clerestory and separated from the main portion by an arch supported by columns, is an exceedingly successful composition; but Vanbrugh's love of great size in detail is seen by the enormous fluted pilasters which rise at the four corners and support the great entablature on which the clerestory rests. One section only of the hall is illustrated, showing the south end



*IN THE SALOON: LOOKING NORTH-EAST.*



THIRD STATE ROOM.

and one of the corridors. On the left the main part of the hall is perceived, to the right is the great marble doorway giving access to the saloon, over which is the bust of the man

Who shook the Gallic, fix'd the Austrian throne, as the inscription reminds us. Above are seen the consoles which support the gallery. The whole of this south end composes remarkably well as seen on entering the great north door, whose elaborate lock and bolts, copied from an example at Warsaw, should be noticed. The back wall of the gallery is arcaded and decorated with plaster festoons that encircle bas-reliefs of the

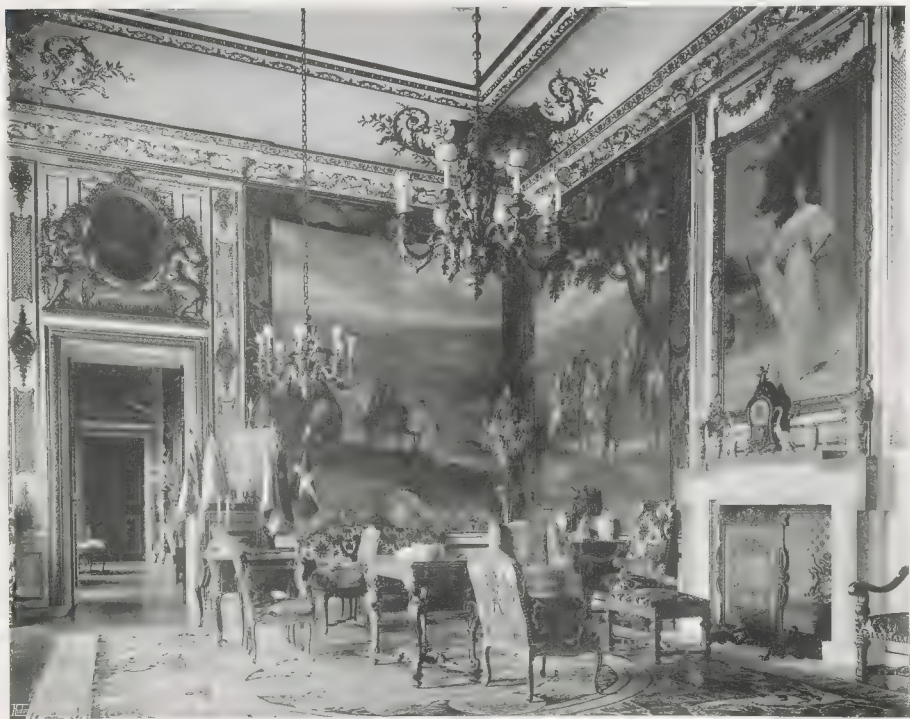
Duke and Duchess on either side of the Royal crown, below which hangs a full-length picture of Queen Anne. Despite their dismissal and curt treatment, the Duke and Duchess ever did honour to the Queen. A marble statue of her in her coronation robes was placed in the Long Gallery. It is by Rysbrach, to whom also the Duchess entrusted the making of the great monument to her husband and sons which forms the chief object in the chapel. Passing out of the hall through the great doorway which the Duke's bust surmounts, we enter the saloon. It is one of those large painted apartments which were then



fashionable in the palaces of the great, and it is the work of Laguerre, Verrio's ablest assistant, with whom he had worked at Chatsworth and elsewhere. The scheme of the Blenheim saloon is very good of its kind. On the ceiling the customary great allegorical cloud picture spreads itself out, and is described in the eighteenth century "Description of Blenheim" as "Emblematically representing John Duke of Marlborough in the career of victory, arrested by the hand of Peace"—an ethereal way of glossing over the events which led to the Treaty of Utrecht.

The walls are treated architecturally, and thus the sense of confusion and oppression produced by an infinite number of figures of heroic size is avoided. The room has a low dado, two simple chimney-pieces and four great door-cases, all of marble, and of very beautiful and well-chosen marble. Except for the gigantic shells set, under a ducal coronet, as the central feature of the doorway arches, the marble work shows Vanbrugh in his most reticent humour. Apart from these marble features, the whole of the walls are treated with Laguerre's brush, and represent a temple-like structure through the openings of whose peristyle natives of all nations look down, just as Speaker Foley and Sir James Thornhill do at Stoke Edith. There are six of these compartments, four of which show so well in the accompanying

illustrations that Spaniards, Moors, Chinese and Turks may in each case be recognised. In the first of the series—too near the south and windowed side of the room to be successfully photographed Laguerre introduced a portrait of himself to typify France, while "the Portrait of the Englishman, which possesses much rubicundity and portliness, is believed to represent Dean Jones, Chaplain to Sarah Duchess of Marlborough." On either side of the saloon stretch the series of ceremonial rooms, so that when the double doors are open from end to end a vista over 300ft. long is obtained. Eastward lie four rooms on whose walls originally hung many of the canvases for which Blenheim was famous until a quarter of a century ago, and which made Dr. Waagen declare that "if nothing were to be seen in England but this seat, with its park and treasures of art, there would be no reason to repent the journey to this country." In what is now called the Red Drawing-room, which has walls hung with tapestry, he had seen Van Dyck's equestrian portrait of Charles I., now in the National Gallery. The Commonwealth had sold it for a paltry sum and it crossed the Channel. But Marlborough had found it at Munich and had bought it and brought it home. In the next room, the Green Drawing-room of to-day, hung



THE FIRST STATE ROOM.



THE SECOND STATE ROOM.

the famous "Virgin Enthroned," by Raphael, which went with the Van Dyck to Trafalgar Square. But if this room has lost its Raphael, it has kept its Reynolds. In Sir Joshua's celebrated group of the third Duke and his family we see on canvas the triumph of those very qualities which the painter recognised in Vanbrugh's architecture. "The support of the principal object" and the "conduct of the background" are admirable. But the picture also possesses what the house somewhat lacks—perfect beauty and delicacy in its details and its colouring. It was painted in 1778 and cost 700 guineas. So many fine family portraits remain at Blenheim that the absence of its most famous canvases is not particularly noticeable, and as regards the rooms that lie west of the saloon, it is for their tapestries rather than for their pictures that they have ever been celebrated. They are called the State apartments and all three are illustrated. The foreground figures are full of animation and of rich colouring, contrasting well with the low, grey, pearly tones of the background, where troops are marching, fortresses are being bombarded and towns and villages dot the flat Flemish landscape. In the first room are depicted the siege of Lille and the battle of Malplaquet. In the second room we have a

series of views of the march to Bouchain and its siege. Why so much is made of so small an affair it is difficult to understand, unless it is that a youngest child is sometimes the favourite. The capture of Bouchain was the only achievement of Marlborough's last campaign against Villars in 1711. It was meant as the first step in a scheme to enter into the heart of France. But the English Government were bent on making peace rather than on waging war, and a few months later the Duke was dismissed from his command. The dog that shows so well in the illustration is a famous one. It belonged to General Cadogan (on whom the brunt of the early part of the battle of Oudenarde had fallen three years earlier), and after being always at his heels throughout the Flemish campaigns, it returned home safe and sound. In the third room we see Marlborough's main army marching up to support Cadogan at Oudenarde. Over the mantel-piece of this room is a portrait by Kneller of the Duke with Armstrong, another of his generals. In the Bouchain room the corresponding panel is occupied by Louis XIV., who seems to be gazing at the invaders of his dominions, while in the first room we are brought down to the art and history of to-day by Carolus Duran's very masterly presentment of the reigning Duchess. The decoration of





IN THE LONG GALLERY: LOOKING SOUTH.

the three rooms, if a little heavy and gorgeous, offers a fine example of the style which prevailed in England at the beginning of the Hanoverian *régime*. The work about the overdoors and mantels, and that of the wall panels and cornices, has nothing excessive, but the immense and truly Vanbrugh scale of the ornaments in the ceiling coves is a little overpowering, and is comparable to his work in the Oulton drawing-rooms. All this is in the manner of French designing of the time, but cannot compare in refinement of design and perfection of execution with Jacques Verberck's work at Versailles. The ceilings of the suite lying east of the saloon at Blenheim savour rather of the Inigo Jones manner, and are more thoroughly agreeable. We cannot with any certainty hold Vanbrugh responsible for particular decorative details at Blenheim.

The house was habitable in 1716, and the Duke and Duchess were there for a time in that

year; but it is not likely that the State rooms had received the last touches, and we know that much work was done during the ten years that followed the final breach between the Duchess and the architect. This was caused by the violence of a letter which Vanbrugh wrote to the Duchess in November, 1716, when his feelings were lacerated by hearing rumours of his supersession. Although the letter hardly warranted the lady saying that "she was very sorry that she had fouled her fingers in writing to such a fellow," it certainly called a spade a spade, and ended with the words, "Your grace having, like the Queen, thought fit to get rid of a faithful servant, the Tories will have the pleasure to see your glass-maker, Moor, make just such an end of the Duke's building as her minister Harley did of his victories, for which it was erected." To what extent the hand of the "glassmaker" is revealed in the

State Apartment it is difficult to say; but, as regards the last of the rooms illustrated, now known as the Long Gallery, it is certain that much of its present appearance was given to it many years after Sir John's death in 1726, and even after the eager and passionate spirit of the old Duchess was laid to rest, eighteen years later. The Long Gallery was most likely never used by her, nor until it changed its character and became the great library in which her successor housed the famous collection of books and manuscripts which his father had gathered together.

Charles Spencer, second Duke of Marlborough (though third holder of the title), had, as a lad, little prospect of succeeding to his grandfather's strawberry leaves. Duke John's son, Lord Blandford, died in the year that Blenheim was fought, and when the Honour of Woodstock was conferred on the victor, that estate and the Dukedom were settled on heirs general. The Godolphins, therefore, came first in the succession,

and though Duchess Sarah retained Blenheim and most of her husband's great wealth for her life, Henrietta, Countess of Godolphin, as eldest daughter, became the reigning Duchess in 1721, and had a son to succeed her. But he died in 1731, and when his mother followed him two years later, the great inheritance came to the Spencers. Lady Anne Churchill, her mother's favourite, had married the third Earl of Sunderland, who occupied so large a position as a Whig statesman under Queen Anne and her successor; but politics were by no means his only intellectual interest. He began collecting books and manuscripts when he was sixteen, and was only twenty-three when, in 1699, Evelyn tells us he had "an incomparable library," which contained "among other rare books several that were printed at the first invention of that wonderful art." Though this collection was surpassed, soon after, by that of the second Earl of Oxford, whose Harleian Manuscripts have long formed so

valuable a national possession, it was described by Macky in 1703 as the "finest in Europe." Like the Harleian, it was one of the sources of its owner's financial embarrassment, and when Lady Sunderland died, early in George I.'s reign, matters looked dark for her sons, whom she begged her mother to protect. Charles was the second of these, but the death of his elder brother made him fifth Earl of Sunderland in 1729, and on his aunt's death in 1733 he became Duke of Marlborough. As he was at no time a favourite with his grandmother, who preferred his younger brother John, and as he quarrelled violently with her over his marriage and over his reconciliation with the Government of Sir Robert Walpole, his position was not very enviable during her lifetime. But when Blenheim and the vast settled property at length came to him, he moved the library to his new home—

Althorp having passed to his younger brother, ancestor of the present Earl Spencer. Although the library was sold in 1882 and the room is hung with pictures, as is believed to have been Vanbrugh's original intention, much of the decoration introduced by the second Duke remains, and the southern compartment—corresponding to that which contains the new organ at the north end—is still fitted with the original bookcases and gallery. The woodwork is apt to be attributed to Grinling Gibbons, but, as the whole of it appears to be synchronous and to have been part of the scheme for the reception of the Sunderland library, it must be subsequent to his time. It reminds us, rather, of Isaac Ware's manner, especially as shown at Chesterfield House, where the designer was controlled by the famous Earl of Chesterfield—himself a master of the best French style of his day. He took up his residence there in 1749, which is the year mentioned in the



IN THE LONG GALLERY: LOOKING NORTH.



"Dictionary of National Biography" as that when the Sunderland library was set on the new shelves in the Blenheim library. The whole of the west end of the house is occupied by this apartment, "upwards of one hundred and eighty three feet long." It is divided into five sections, of which that at each end is marked off by an archway and has a domed ceiling of rich plaster-work; next to either end come the long narrow sections centred

see very similar work and choice of motif at Benningbrough, a Yorkshire house for which Vanbrugh was chiefly responsible, though Wakefield may have acted as local architect. As regards the work added by the second Duke, now that the bookcases have been removed except from the south end, little shows in the illustrations except the mantel-pieces. These are exceedingly good. The black and white marble substructure

is flanked and surmounted by elaborate woodwork of delicate design and exquisite technique, and in the broken pediment of one of them the Duke placed the bust of his father, the founder of the library. They were meant as part of a general composition with the bookcases, and have lost by the removal of the latter consequent on the dispersal of the library. It will be noticed, however, that the marble portion of the arrangement, though in no way contrasting, is not in the style of Ware or of Kent, but rather of Chambers or of Adam. The same may be said of others in one or two of the drawing-rooms, and of the mahogany doors of the whole of the southern suite. In the "Description of Blenheim" the name of Sir William Chambers is distinctly connected with work at Blenheim done in the time of the third Duke. This guide-book, published in 1789, and often re-issued, was written by William Mavor, a voluminous writer of educational



IN THE CHAPEL: THE DUKE'S MONUMENT BY RYSBRACH.

by mantel-pieces. The middle portion is much deeper, being recessed on the east side (where the main entrance is marked by a great marble portal), and projected into a round bay towards the west. The structure and general disposition is certainly Vanbrugh's, but whether he is responsible for the main ceiling and wall designs is an open question. The absence of Corinthian capitals and the reticence of the friezes are arguments against it. On the other hand, we

works, who taught the Duke's children writing before he took Orders and obtained church preferment from his patron. He became rector of Woodstock, and it is rather disappointing that, as he lived near by during most of half a century and must have seen exactly what went on, he does not give us more exact information of the changes that were made during that time. The second Duke, anxious to emulate his grandfather, entered the Army, fought

at Dettingen in 1743, and was in command of a considerable English force in the early days of the Seven Years' War. This force of 14,000 regulars and of "half the purplest blood of England" as volunteers was sent in May, 1758, on board a fleet to St. Malo, and later in the year it was transferred to Germany as a contingent of the allied army under Ferdinand of Brunswick. It greatly distinguished itself at Minden and in other encounters, but was then no longer under the command of Marlborough, who had died soon after he reached Germany. His son George, a lad of twenty, succeeded to his honours and estates, and held them for nearly sixty years. As a young man he entered the political arena and was Privy Seal in 1763. But he soon retired from public office and spent most of his long life at Blenheim, busy with many alterations. These were mostly out-of-doors, and were entrusted to "Capability" Brown, but the little temple dedicated to Artemis which stands south-west of the house was certainly designed by Sir William Chambers—who had done much work of the kind for the King at Kew—and as the bed in the third State room and the pedestal to an antique bust in the library are specially mentioned by Mavor as being from his designs, it is probable that all the internal alterations effected

by the third Duke were carried out by this architect. As regards the external aspect, the lake and plantations contrived by Brown have certainly enhanced the beauty of the park. But his destruction of the formal gardens planned by Vanbrugh is regrettable, and so was his treatment of the forecourt. The great entrance arch and segmented colonnade planned by Vanbrugh to enclose the forecourt can never have been carried out, but there can be no doubt that a flat and formal character and some enclosure were given to this feature essential to the due presentment and general grouping of the buildings. But though Vanbrugh and Reynolds might object to them "abruptly starting out of the ground without expectation or preparation," Brown did not; and he carried a grassy, banky slope straight up from the lake to the front door. Now once more the original idea prevails. A dignified *clairvoyée* and great gates follow the line of boundary drawn in the old plan, and the immense three-sided group of buildings stands up on terraces from the plat of the level forecourt. It is a thoroughly successful piece of work, and a remarkable proof of the good taste and loving care bestowed by the descendant of Duke John upon the noble and historic pile which still remains to remind us forcibly of the achievements of that great man.



THE ORANGERY.





# STOWE HOUSE, BUCKINGHAM.

STOWE is one of those great houses of England in which are enshrined many memories of famous men. It was built by a soldier and politician, who was also a patron and lover of literature and the arts, and in many ways representative of the age of William, Anne and the first George, which he adorned. The architect of Lord Cobham's great classic mansion was Vanbrugh, and Grinling Gibbons and many other art workers expended their skill on its internal adornment, while its grounds and gardens—more famous even than its structure—were laid out by Bridgman (the inventor, as Walpole thought, of the *haha*, which marked the decline of the formal pleasure), and were further beautified and architecturally adorned by Kent, while the celebrated "Capability" Brown, beginning here his work as a boy in the kitchen garden, rose to be Lord Cobham's head-gardener, and drew hence his love of the landscape style. Pope, Congreve, Peterborough, Chesterfield, Walpole, the great

Earl of Chatham, and numberless other men whose names are written large in our political and literary history, were welcomed by Lord Cobham and his successors in their princely mansion. The gardens of Stowe have a literature of their own, for the poets, wits and sonneteers were exalted to enthusiasm by their beauties and curiosities, their landscape glories, their temples, ruins, grottoes, lakes, bridges, columns and all those garden things which express the taste of a great and rather "precious" age. To Pope, who addressed one of his "Moral Essays" to the friend who had reared this splendid abode, Stowe was a wonder and an exemplar of great things. Thus did he exhort the famous Earl of Burlington:

Still follow sense, of every art the soul,  
Parts answering parts shall slide into a whole,  
Spontaneous beauties all around advance,  
Start ev'n from difficulty, strike from chance;  
Nature shall join you; Time shall make it grow  
A work to wonder at perhaps a Stowe!



PART OF THE SOUTH FRONT.



There have been descriptions of the wonders of Lord Cobham's gardens from the time of their formation to the present day, and their merits were in everyone's mouth in the age which gave them birth. Peterborough, writing to Pope in

like, and he came away pleased with the charms of his own lesser abode. "Immensity and Vanbrugh appear in the whole, and in every part. . . . I confess the stately Sacharissa at Stowe, but am content with my little Amoret."



THE MARBLE SALOON.

1731, said he must confess, in going to Lord Cobham's, he was not led by curiosity. The character of the place was so fixed in his mind that nothing surprised him. He went to see what was to be seen and what he was sure to

Stowe was an old possession of the Temples, who were descended from Robert Temple of Temple Hall in Leicestershire, a gentleman who lived in the middle of the fifteenth century. This Robert Temple's great-grandson



MUSIC-ROOM.



became lessee of Stowe, and died in May, 1577, leaving a son, John Temple, who purchased the estate in 1590, and was succeeded by his son Thomas, knighted in 1603, and created a baronet

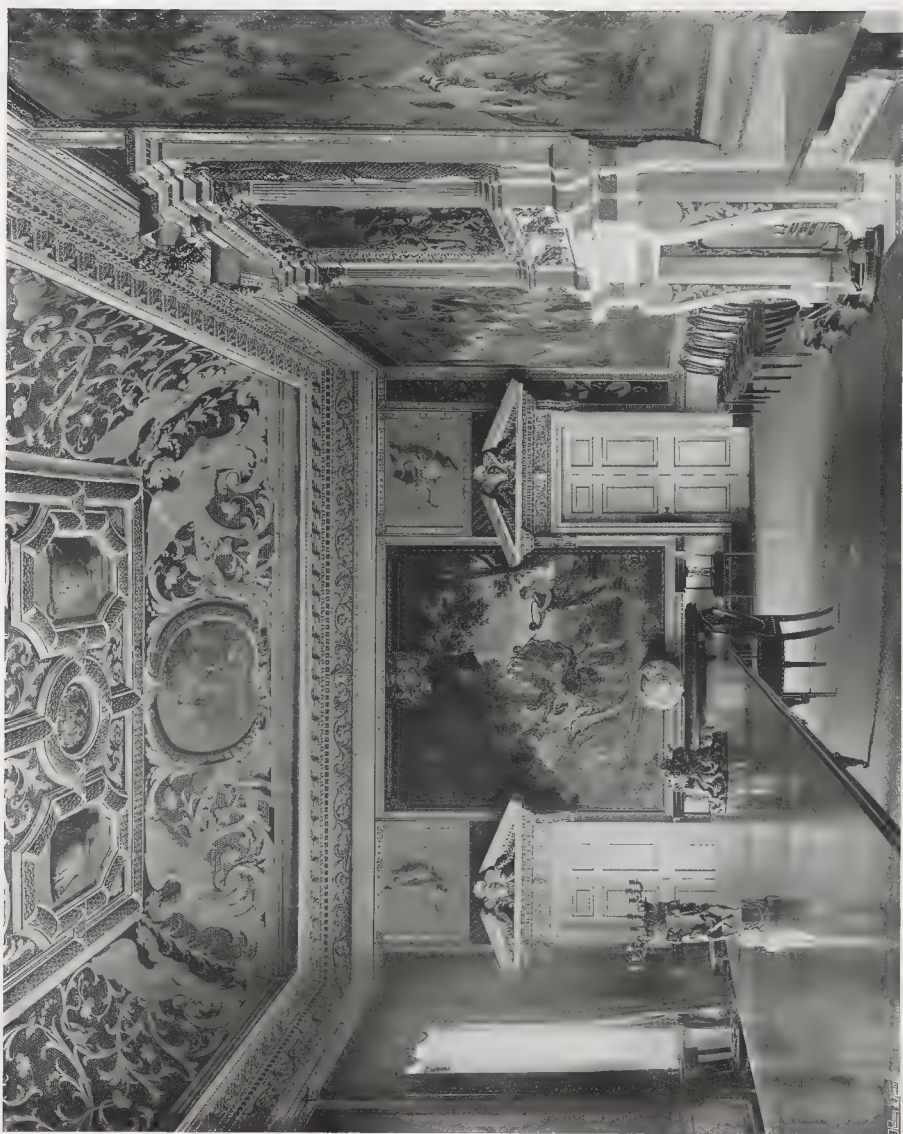
was Sir Richard Temple of Stowe, who was a very prominent figure in William's reign, and was succeeded in possession by his eldest son, Richard, born about 1669, who was the builder of the



*NORTH SIDE OF THE DINING SALOON.*

in 1611. To Sir Thomas succeeded Sir Peter Temple, who espoused the cause of the Parliament, but threw up his commission in disgust when the King was executed. The third baronet

present house. As a young man he was an ardent soldier, who rose to eminence, fought with Marlborough, and greatly distinguished himself at the siege of Lille in 1708. He was also a



WEST END OF DINING SALOON.



staunch Whig, like his father, and political occupations and military service filled his active middle life. On the accession of George I. he

a Viscountcy four years later. The builder of Stowe had been a supporter of Walpole, but he adopted a very firm attitude in



*IN THE BREAKFAST-ROOM.*

was taken into high favour, and being descended, through his grandmother Christian Leveson and other heiresses, from the old Lords Cobham, was created Baron Cobham in 1714, and received

Parliament in denouncing the protection by the Government of the directors of the South Sea Company. For this he was dismissed from his regiment and lost the Royal favour; but he

rendered much distinguished military, diplomatic and political service, and lived until 1749, in which year he was buried at Stowe.

The approach to the mansion is by a splendid avenue nearly two miles long, which leads to a great and stately Corinthian arch, with its gateway 60ft. high, which was designed by Thomas Pitt, Lord Camelford. The avenue leads over several gently swelling elevations, and soon the whole of the splendid south-east front is seen

with its great hexastyle Corinthian portico, to which a noble flight of steps, adorned with classic statuary, gives access; while on either hand are colonnades connecting the main structure with the pavilion-like wings. The total length of this imposing façade is over 900ft., and the effect is very stately, though the observer may remark that it is not in any way domestic in feeling. The arrangement has, in fact, been sacrificed to the production of classic symmetry and ceremonial pomp; no such utilitarian things as bedroom windows are allowed to show on this sunny side with its fine outlook, but must lurk in hidden corners and dismal courts. The State rooms, which are on this front, are splendid, and are the principal subject of the illustrations.

The usual entrance to the house is on the north east side, where also is a centre with wings, and the approach is through a vestibule, of which the ceiling was painted by Kent, giving access to the grand central hall or marble saloon. This noble apartment, which is circular and surrounded by a colonnade of splendid marble piers, rises to a panelled dome suggested by that of the Pantheon.

The panels, however, which are deeply coffered, are of diamond form within the structural squares; and below, resting upon the cornice and at the foot of the dome, is a Roman triumphal procession sculptured by Valdrè, who studied the style from the subjects on the columns of Trajan and Antonine and on other classic buildings.

From the hall, the State apartments are entered on the right and left, each opening into



CHIMNEYPIECE IN THE MUSIC-ROOM.

the next in a stately and dignified series. On the right is the grand drawing-room, with its antique sculptured mantel representing a sacrifice to Bacchus. Beyond is the great State dining-room, which, in the splendour of its tapestries, its rich and harmonious character and colouring, and its admirable proportions, is, perhaps, the most beautiful of the interiors. The ceiling is very effective in its bold and elaborate manner, the marble fireplaces, with Corinthian overmantels and carvings attributed to Grinling Gibbons, are exceedingly rich, and the magnificent mythological tapestries are as fine as any of their date in England. In this superb

interior there is nothing to remind us that the art treasures of Stowe were largely dispersed at a famous sale in 1848, which lasted thirty days, and exceeded in interest even the Fonthill and Strawberry Hill sales. Beyond the dining-room is the breakfast-room, possessing tapestries representing eighteenth century battle scenes, probably those in which Lord Cobham was engaged, and therefore comparable to those at Blenheim, as also a fine marble mantel-piece and



a splendid lustre, and beyond this again is the Duchess's drawing-room.

Retracing our steps through these chambers to the central hall, we pass in the other direction to the splendid music-room, which has noble Corinthian columns, panelled walls adorned with painting in the style of Pompei, niches, lustres, and much fine French and Italian furniture. Here the care of the artist adorned the ceiling with a painting representing the Hours circling round the Sun. The libraries are beyond, and are rich in fine books and valuable MSS, and there is an armoury, in which are the arms used by the regiment raised by the Marquess of Buckingham for service in the Peninsula. The chapel has carvings by Grinling Gibbons and Michael Clarke, and there is cedar paneling brought from Kilhampton in Cornwall,

the seat of the famous Sir Richard Grenville. The builder of the house left no child to inherit what he had cherished so much, and the property passed on his death in 1749 to his sister Hester, who inherited the titles also by special remainder, and was in the same year made Countess Temple. She married Richard Grenville of Wootton, Bucks, and their son, Richard Grenville-Temple, succeeded as Earl Temple and Viscount and Baron Cobham. To the latter succeeded his son, George Nugent-Temple-Grenville, created Marquess of Buckingham in 1784. The next peer was raised to the Dukedom of Buckingham and Chandos. The third Duke died in 1889, when that title became extinct, and his daughter who succeeded to the barony of Kinloss then became the possessor of this great inheritance.



*CENTRAL TAPESTRY IN DINING SALOON.*

# OULTON PARK, CHESHIRE.

OULTON is to-day, as it was in Leland's time, the seat of "the auncientis of the Egertons." But the house which the old topographer notes down that "Egerton buildith ther now," was replaced, two centuries ago, by the one which is here illustrated, "a huge mansion, said to have been built by Sir John Vanbrugh," as "Murray" tells us. Egertons had been of Malpas (where they have ever since held property) before they had been of Egerton, and they had been of Egerton for eight generations before they were of Oulton also. Oulton came to them through an heiress in the fifteenth century, and in Henry VIII.'s time Sir Philip Egerton built the house which Leland saw and made it his principal seat. This house, the very position of which is now somewhat uncertain, was afterwards described as "a large, spacious and various edifice," and was one of those quadrangular, moated, timber-framed buildings which were then arising on many a Cheshire and Lancashire estate. Such was Arley and such is Speke, while the eighteenth century was content to exhibit its classic grandeur on one side only of Adlington and to leave the stalwart mediæval oak standing on the other three.

Seated at Oulton, the Egertons flourished greatly, and, by prudent marriages and good management, they grew wealthy and largely increased their estates. Thus Sir Roland Egerton, when he died in 1646, thought he had enough for two. He therefore divided his inheritance, and it was his younger son, Philip, who got the Cheshire and Flintshire lands and established himself at Oulton, which his direct male descendant holds to-day. He improved his position by marriage with a Flintshire heiress, was knighted by Charles II., sat in several Parliaments, kept race-horses and fighting cocks, inherited land from a younger brother, purchased more in Malpas and left two sons well provided for when he died in 1698. Oulton and the estates were settled on John, the elder, and his male issue, with remainder to Philip, the younger, who was given considerable property and the next presentation to the valuable living of Astbury, he being a parson and a Doctor of Divinity. The brothers were, no doubt, excellent and worthy gentlemen, but a trifle wilful and irritable. They enjoyed hugging those petty misunderstandings which are apt to set brothers by the ears, especially if their wives take an active hand in the game. After he had reached the age of sixty and had been seventeen years in

possession, John decided to build a new house at Oulton. There seems no foundation whatever for the tradition, mentioned by Ormerod, that the old house was burnt down. John Egerton never hints that he was, on this or on any other account, obliged to build, but merely says that he "came to a resolution to do so." To gladly and light-heartedly replace your sixteenth century home with a Palladian palace in the taste of the day was in the air at that time, and John Egerton no doubt caught the infection. But his ideas were somewhat larger than his purse. He tried to borrow money of his brother, and then to sell him the advowson of Astbury out and out. When that was refused and his right to do so questioned, he sold it to a stranger for much more than he had asked his brother. This was convenient for paying builders' bills, but as his youngest nephew was destined for the Church and would hope to succeed his father in the rich family living, tempers were not improved by this transaction, and the mother of the injured youth spoke out her mind. John Egerton had been twice married and had no children. He was getting old and going blind. There was, therefore, no special cause to involve an estate, in which he had only a life interest, by building a house which it might burden that estate to pay for during his successor's as well as during his own lifetime. Besides, as neither "the doctor," as he was always termed, or Philip, his eldest son, had ever expressed the least wish or desire that the new house should be built, it was annoying to have it constantly declared that it was entirely on their account that it was being done, and ever paraded as a beautiful example of fraternal and avuncular sacrifice on John Egerton's part. He was of the Sir Anthony Absolute type, and might well have exclaimed with him, "I am compliance itself—when I am not thwarted; no one more easily led—when I have my own way." The management and settling of the whole of the family properties and affairs, the building of the new house which was to add lustre to the family for generations, the arrangements for the succession of his heir and for the endowment of his younger nephews interested him immensely and kindled his generosity—if everything was carried out precisely as he suggested. But this was not at all the way which his sister-in-law wished and thought right, and the two cordially hated each other. When she objected to John



dictating how her husband was to settle his own estate she is accused of trying to "grasp that estate in her own power as a bait for her future husband." John will not rest until the new house and the Oulton demesne are settled on the nephew over the doctor's head, lest John predecease the doctor, whose wife would, out of spite, "destroy all should she come to rule and riot there." Things were not pleasant for John Egerton in his old age. His house and gardens, which were costing him so much and involving him so deeply to create, proud as he was of them, could give him little pleasure, for he became entirely blind. There were no young people about him to keep him lively and be grateful for his kindness to them. Even the nephew and heir did not appreciate the offer to come and live with him. So far as his brother's family was concerned, he was left in lonely possession and solitary grandeur until his death in 1731. As to the house itself, which, in its building, gave so little joy, caused so much bickering and produced a crop of financial annoyances, the illustrations show it to be a fine and typical example of its age. There is no positive proof that Vanbrugh was directly concerned with it, but it bears a strong resemblance, if not to his monster palaces at Blenheim and Stowe, at least to the lesser houses with which his name is connected together with that of Wakefield at Duncombe and Gilling in Yorkshire, all of which houses are included in this volume. His favourite system of lofty reception-rooms, obviating the impropriety of visible bedroom windows, is used on the south front, though a more homely and domestic style prevails on the other three sides. But dignity and "company manners" are fully preserved by rigidly preventing all appearance of offices and utilitarian departments. A sunk courtyard, beneath the east façade, carefully concealed by wall and balustrading, accommodates the offices and the entrance to the basement floors, while the stables are at some distance and screened by plantations. The house, unlike its moated predecessor, stands on an elevated plateau of the undulating but never steep ground which stretches north from the foot of the Peckforton Hills until the modest elevations of Delamere Forest are reached. The soil is red and sandy, and the red sandstone rock often crops up. In older or less important buildings it habitually served for the walling, but in the case of Oulton was discarded for brick, with white ashlar stone dressings. As at Stoke Edith, the centre of the north elevation is entirely of ashlar. It is the most decorated portion of the house, with its Corinthian columns supporting a broken entablature that presents all the eccentricity of line which Vanbrugh permitted himself. There is much variety in the shape and treatment of the pediments, which are seven in number, the eighth roof break, in the centre of the south façade, consisting of a flat-topped attic storey. The entrance hall, with its rich wood and plaster work and simple vaulted ceiling, is much in

Vanbrugh's manner, and is comparable to the equally fine example at Gilling. The suite of lofty saloons to the south, on the other hand, have plain walls, but heavy cornices supporting elaborate coved ceilings of caissons fitted with rose and other ornaments in high relief. On either side of the hall are sitting-rooms of a smaller, simpler and more comfortable kind. The view in the little dining-room is a charming composition, having the shell-topped recess so much in vogue at the beginning of the eighteenth century. The whole room, with its fluted pilasters, its ample cornice, its large and projecting panels, tells of the same decorative period. Quite distinct and still more interesting is the wall covering of another small room. It consists entirely of panels of Chinese lacquer of a date certainly as old as the house and perhaps even earlier. The tradition that consumes the old house by fire, also makes these panels its most valued contents, and saves them by hurling them into the moat, thence to be fished out at leisure. They are of various sizes, some very large—about 12ft. by 6ft.—and representing intricate scenes of houses, people, birds and vegetation. Others are quite small—18in. across or so—and display some kind of beast beloved of the Chinese artist. All are lacquered in green, red and gold upon a black background. Lacquered chairs of Queen Anne type show the fondness of John Egerton for this form of decoration. Of the character and quantity of his movables we get precise information from an inventory taken in accordance with the terms of his will, which left them to his nephew Philip only on certain conditions. As many of the articles enumerated—such as pictures, tapestry and the "Japan" panels—are still at Oulton, it is clear that those conditions were fulfilled. Indeed, the chief one—arising from a fear that Philip Egerton did not appreciate the new house—laid down that he should be in residence for six months in the year. This was certainly carried out, for Philip Egerton proved an excellent resident landlord, finishing his uncle's work, paying off the building bills and putting the family finances on a sound basis. He also improved the condition of the estates and added to them considerably by purchase. He was a shrewd, clear-headed, indefatigable man of business, and he devoted a large portion of his time to the general management of the property and to the cataloguing and study of the family title deeds and other papers. As the bulk of them were handed over to him "crammed confusedly into three large corn sacks, near a cartload," this was no slight task. But none of these more serious pursuits interfered with his giving full scope to his sporting proclivities. He died possessed of seventy-one horses and seventeen guns, and his racers and fighting cocks were in repute in the county. Dying childless in 1766, his brother, for a short space, and then his nephew and namesake succeeded him. But, if like him in name, this new Philip was unlike him in character, and proved not the careful



THE NORTH AND EAST SIDES.



husbandman of the family possessions, but their scatterer.

Succeeding as a young man, he entered on a course of great activity and still greater expenditure, so that, ere he died at the early age of forty-eight, he had shut up Oulton and retired to one of his uncle's purchases, rather appropriately called Mockbeggar Hall.

His disastrous financial muddles were, after his death, largely cleared up by a widow of "remarkable aptitude for transacting legal and monetary business," as her grandson testified long after. An Act of Parliament was obtained which permitted the disencumbrance and repair of the main estates by the sale of the outlying ones. Her

son John, even after he came of age, seems to have left the management of this uphill business largely in her hands. It was a long task, and even ten years after Philip's death a professional surveyor reported that the house was too large for the estate and that the farms were ruinous and ill cultivated. All this time the house remained shut up, but it was not pulled down or even allowed to decay. Light dawned at last, and John Egerton lived to be a wealthy man, and succeeded to a baronetcy when the senior male line died out. He also obtained Royal licence to prefix his great-great-grandmother's name to his own, and the baronets have been Grey Egertons ever since. Long ere this he had been in a position not merely



ENTRANCE HALL.



IN THE SMALL DINING ROOM.

to return to Oulton, but to spend large sums in its renovation and refurnishing. His visits to Italy resulted in his adding to the pictures, statues and objects of art which the mansion contains.

His friendship with John Nash—George IV.'s favourite architect—led to considerable structural alterations under the direction of Lewis Wyatt, but the character of the house, as an early eighteenth century example, was not seriously

impaired. He was succeeded in 1825 by a brother, who was one of the two rectors who, under the old dispensation, alternately occupied the noble parish church of Malpas, the cradle of the family and their chief place of burial. Here his son, who at his death became Sir Philip de Malpas Grey Egerton, was born in 1806, and in due time became an undergraduate at Christ Church, Oxford. Before his advent, this college had produced two geologists, John



Conybeare and William Buckland. The former was no longer in residence, but was writing on the subject. The latter had not yet obtained the deanery of Westminster when Philip Egerton came up, but was a Canon of Christ Church and reader in geology. Under his influence the young man fell, and turned his attention to this and cognate branches of science. He made palæontology his subject, became the leading expert on fossil fishes, journeyed far and wide in his search for them after leaving Oxford, and, at the age of twenty-five, became a Fellow of the Royal Society, having already established a reputation not merely as a collector, but as a careful scientific observer and as a good naturalist. Yet science by no means absorbed

his large powers and energy. In his own home and county, and also in Parliament (where he sat as a Tory throughout his career, except for a couple of years after the passing of the first Reform Bill), he displayed great business ability and sound judgment. He was of so genial and kindly a disposition that he not merely endeared himself to his sympathetic neighbours, but was ever most popular with his political opponents. To his artistic and archæological proclivities we owe not merely the adequate preservation of the family seat, but also a careful account of its owners and a catalogue of its rare contents. His grandson, the eleventh baronet, now possesses the home and cherishes the traditions of this ancient family.



THE SOUTH FRONT.

# DUNCOMBE PARK, YORKSHIRE.

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DUNCOMBE, like Gilling, is in the valley of the Rye, which, after escaping from its moorland birthplace, flows down into the wide plain which, from the ancient town and castle that defended the approaches to the hill country on the north, has come to be known as the Vale of Pickering. Anciently installed in the possession of many of these broad acres at Helmsley was the great Earl of Moreton, from whom the estate passed to Especs. It was Walter l'Espec, the great Baron of Helmsley—the same who took a conspicuous part in the Battle of the Standard, where he addressed the soldiery from the platform whereon the standards stood—that established the Cistercian monks at Rievaulx, in the dale of the Rye, the majestic remains of whose house are still one of the fairest things to be seen in all the fair domain of Duncombe Park.

His sister brought the Helmsley estates by marriage to the house of Roos (or Ros), which continued until 1508, but the domain had previously been confiscated by Edward IV. from

its Lancastrian owner. The lands were restored, however, to the last of the line, when, through female descents, they came to the first Earl of Rutland, created in 1525. The only daughter of the sixth and last Earl carried them to her husband, George Villiers, first Duke of Buckingham, from whom they passed to his notorious son, and when Buckingham's estates were forfeited in the Civil War they were bestowed by the Commons upon Fairfax, a cousin of the owner of Gilling, who was shot through the shoulder by a musket-ball at the siege of Helmsley Castle. Buckingham, however, conceived the idea of recovering what was lost by marrying the famous Parliamentary general's daughter, and, although Mary Fairfax was contracted to another, the marriage actually took place. Buckingham ended his meteoric course in the house of a tenant at Kirkby Moorside, in the neighbourhood, not, as Pope says in the biting lines in the "Moral Essays":

In the worst inn's worst room, with mat half-hung,  
The floors of plaster and the walls of dung.



THE FORECOURT.





THE WESTERN FACADE.

When he was dead the vast estates were sold, in 1695, to Sir Charles Duncombe, this being the greatest purchase that had ever been made by a subject, and Evelyn fixes the consideration money at "neare £90,000, and he is reported to have

neare as much in cash." Thus does Pope allude to the transfer in a sneering couplet:

And Helmsley, once proud Buckingham's delight,  
Slides to a scrivener or city-knight.

Duncombe, like Viner of Swakeleys, was a



THE EASTERN FACADE.

rich goldsmith, but does not seem, like him, to have suffered from the events of 1672. He was Receiver of the Customs under Charles II. and his successor, and became Lord Mayor of London in 1708. There were many vicissitudes in his career, and once he was

at Teddington, upon which Verrio and Grinling Gibbons were employed. Of his estate at Helmsley, Macaulay says: "In a few years a palace more splendid than had ever been inhabited by the magnificent Villiers rose amidst the woods and walls which had been his, and was called by



THE HALL.

committed to the Tower; but he was a man of great liberality, and upon his death, in 1711, it was proposed to bury him in state in St. Paul's Cathedral. He was interred, however, at his estate at Downton in Wiltshire, which he had adorned with great taste, as also his country house

the once humble name of Duncombe." The old alderman and banker, who was reputed to be the richest commoner in England, died, however, before the great house of Duncombe Park rose in its splendour. Leaving no children, his sister Ursula inherited the Helmsley estate in 1711, and



it passed to her husband, Mr. Thomas Browne, afterwards Duncombe, Receiver-General of the Excise, ancestor of the present Earl of Feversham.

It is stated that the house was not completed until the year 1718, but it must have been long in hand, and a later date has been mentioned. The vast structure is commonly attributed to Vanbrugh, and it has all the majestic solidity of his style; but in the "Vitruvius Britannicus" William Wakefield, whom we have already

heraldic animals, between which is the approach to the great double stairway between the wings. The west front is not a successful piece of designing. In the centre, the pedimented attic storey rising above the Doric entablature with its far-projecting cornice is disagreeable in effect. At the corners the clumsy excrescences formed by coupled Doric pilasters express no purpose. The east side is much pleasanter, as these awkward adjuncts are not repeated, and the great central

portico, with its highly enriched heraldic pediment, is full of dignity. The vases which crest the structure improve the skyline and resemble those at Ditchley and Gilling.

Two illustrations of the interior show its character. The hall has outstanding Corinthian columns supporting an entablature which forms the ceiling cornice, much in the same manner as at Stowe and Wentworth Woodhouse. The saloon, with its columned division and its pedimented overmantel, resembles the long drawing-room at Wimpole. Duncombe is rich in art treasures, including many masterpieces of the great painters and examples of antique sculpture. In the illustration of the hall is seen the Discobolus, or quoit-thrower, which is an admirable Roman work in Parian marble. Here also is the famous "dog of Alcibiades," attributed to the Greek sculptor Myron. It cost £1,000, and when it was remarked to Johnson that no animal was worth the money, and that at this rate a



THE EAST END OF THE SALOON.

met at Gilling, is set down as the architect. The house suffered terribly from fire in 1879, though, happily, its priceless paintings and statuary were saved, and the place has since been reconstructed and readorned. The pictures show that it possesses externally much of the greatness and "gloomy grandeur" of Vanbrugh's style. The noble approach on the west front is in the nature of a *clairvoyée*, there being a grille with solid ball-capped piers at intervals, and in the middle are lofty gateposts of grand design, surmounted by

dead dog would be better than a living lion, he replied, "Sir, it is not the worth of the thing, but the skill in forming it which is so highly estimated; everything that enlarges the sphere of human powers, that shows man can do what he thought he could not do, is valuable."

Of great Yorkshire houses dating from the earlier half of the eighteenth century, Duncombe is in the first rank, though it cannot quite rival its neighbour Castle Howard in either size or distinction.

# DITCHLEY, OXFORDSHIRE.

**D**ITCHLEY HOUSE stands half-a-dozen miles north-west of Blenheim, and dates from the same period. In some respects it resembles Duncombe, but it has more homeliness and less architectural presence than any of the houses with which Vanbrugh's name is connected. It is about the centre of what was in 1300 Whichwood Forest, now shrunk into the comparatively small district on the south of Cornbury. The luxuriant growth of wild flowers and the stems of some fine old oaks and beeches still bear evidence to its woody past. The house, built, as the dates on the leaden water-pipes show, in 1722, replaces an older one situated about a quarter of a mile to the west, but of which no traces now remain, the stone, timber, etc., having been used up in the construction of the present building. Evelyn, who was here in 1664, speaks of the old house as "a low ancient timber house, with a pretty bowling green," which is now the flower garden. The old house was purchased in

1580 by Sir Henry Lee, and in 1592 was smartened up on the occasion of a three days' visit by Elizabeth to her faithful soldier and courtier. At his death it passed to his cousin, the first of five baronets of the same name. The old house and some of its pictures and treasures were described by the antiquary, Thomas Hearne, in his diary under the year 1718, when he visited it and saw many things which have since disappeared, such as the bed in which the Great Eliza slept, the chair made by Lady Litchfield for her Royal father to sleep in while she tickled his head, and quantities of old armour, Sir Henry Lee, K.G., having been Keeper of the Armouries to Elizabeth and James I. The last baronet was, shortly before his marriage to the natural daughter of Charles II., Lady Charlotte Fitzroy, created Earl of Litchfield, and his grandson George, third Earl, left the Ditchley estate to his elder sister's son Charles, later twelfth Viscount Dillon. The second Earl evidently thought the house not



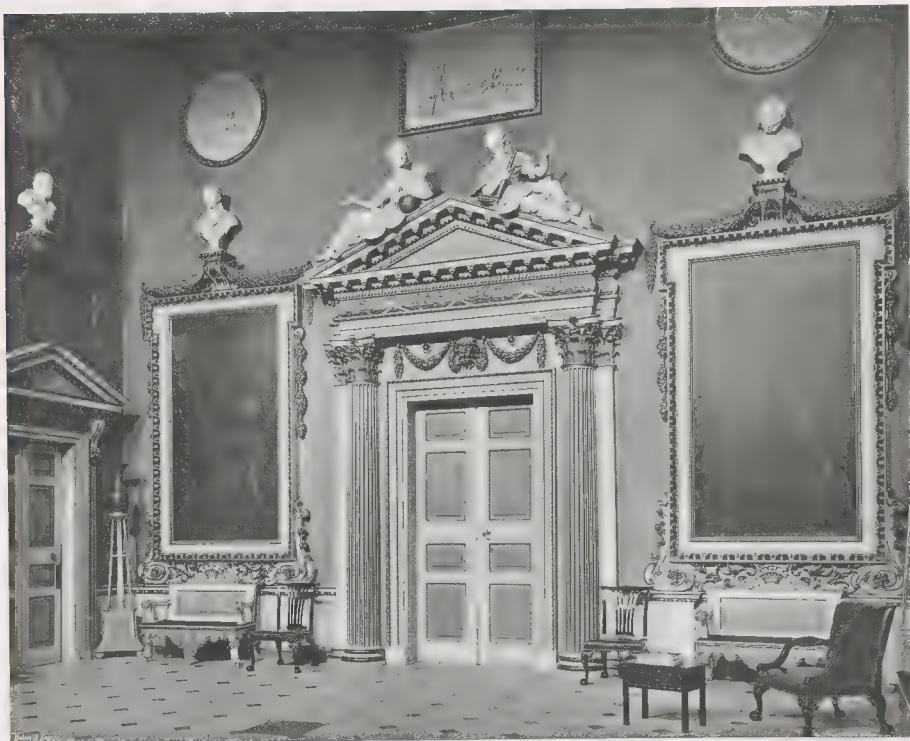
*THE ENTRANCE FRONT AND THE WEST PAVILION.*



suited to his position or taste, and engaged Gibbs to design the present building, one of his most successful works. It consists of a main building with a front of 138ft., and of two pavilions for the offices, connected with the main block by low segmental galleries as at Stoke Edith and at Houghton.

The exterior is comparatively plain, though stately, but the interior has the ornamentation and light elegance of Gibbs's style. The first floor is not sacrificed in the matter of height to the ground floor, as is so often the case, but all the rooms are large and lofty. The chimney-pieces by Sir William Cheere, a pupil of Scheemakers,

portrait, by Aikman, of the second Lord Litchfield, the builder. On pediments on the north, west and east sides are pairs of figures representing Geometry, Sculpture, Geography, Astronomy, Poetry and Music; and on brackets are the busts of writers and poets, including Homer, Cicero, Shakespeare, Milton and Dryden. Above these are casts from bas-reliefs in the Florence Museum. A further enrichment consists of lanterns hanging by chains from lions' faces. Passing through to the north side of the house, we enter the saloon, now a billiard-room, the walls and ceiling of which are enriched by stucco designs, said to be by two Italians named



THE NORTH SIDE OF THE HALL.

are beautifully carved, and in keeping with the other enrichments of the rooms.

The house is entered by the hall on the south side. It is 31ft. by 35ft., and rises to two-storey height, like that at Stoke Edith. Unlike that example, however, painted subjects do not cover the whole of its walls and ceiling, but are confined to a large oval picture representing an assembly of the gods and goddesses in the centre of the ceiling and two large canvas panels on the north wall, all three executed by the many-sided Kent, who must also have designed the console and the benches which flank the chimney-piece. This fine piece of sculpture is the work of Stanton and Horsennaile, and above it is the

Vessali and Serena, and not by Artari and Bagutti, who did so much work for Gibbs. On the walls are six red deer antlers, and beneath each a small contemporary brass tablet, noting that the horns are those of red deer killed by James I. and his son, Prince Henry when hunting in the neighbourhood in 1608 and 1610. One example may serve to show the style of inscription, which in each case gives the date, the point of starting and the place of the kill:

1610 August 25 Saturday  
From Foxehole Driven, What Could I Doe being lame I Fell  
Before the King and Prince, neere Rozamond Her Welle

James and his son were frequent visitors to the old Sir Henry Lee, who from 1574 had

been ranger of Woodstock Park, now Blenheim Park.

In the green drawing-room, on the left of the saloon, is a large cabinet of Dresden, Vienna

specimen of Sir W. Cheere's work, is surmounted by a landscape "by an Italian hand."

Next we come to the velvet drawing-room, formerly a bedroom. The walls are hung with



THE WEST SIDE OF THE HALL.

and Chelsea china, collected by Ellen Viscountess Dillon, whose portrait and numerous copies of well-known paintings, as also an original composition of "The Three Fates," all by her hand, adorn the walls. The chimney-piece, a fine

Genoese cut velvet, with a design in crimson velvet on a yellow satin ground of an European rendering of the goddess Siva the Destroyer. The velvet was brought over in 1738, and the pattern for the loom is said to have been destroyed.





THE EAST SIDE OF THE HALL.



A CHIMNEY-PIECE BY SIR WILLIAM CHEERE.



Over the chimney-piece is a composition by Panini of Italian ruins.

The white drawing-room, overlooking the garden, contains four full-length portraits—Charles II. and Barbara Duchess of Cleveland, by Lely; and two of their children, Lady Litchfield and the Duke of Grafton, by Kneller. This room, which is very ornate, has a ceiling of the Adam style, the original one having fallen about 1749. The pictures are let into the walls, and that of the Duchess of Cleveland is a remarkably beautiful piece of Lely's work.

Other apartments, such as the dining and breakfast rooms, are also full of interest, and the collection they contain of family and historic pictures is unrivalled. Among the latter is Katherine of Braganza, by Stoop, in the

Portuguese dress in which she landed in 1662. Holbein's picture of Wareham, the last Roman Catholic Archbishop of Canterbury, has a close rival in excellence in a signed and dated portrait, by Antonio Mor, of Sir Henry Lee. These hang in the breakfast-room, while in the dining-room are pictures of several notabilities of Tudor times—Henry VIII., in his usual standing attitude; Elizabeth, standing on a map of England, with Oxford between her feet, and commemorating her visit in 1592; Sir Christopher Hatton, by Ketel; Sir Henry Lee and the Earl of Essex, both in Garter Robes; Captain Thomas Lee, as captain-general of the native Irish troops, bare-legged and armed; also three-quarter lengths of Philip II., by Mor, and four of Sir Henry Lee's brothers, all in black.



THE WHITE DRAWING-ROOM.

# EASTON NESTON, NORTHAMPTONSHIRE.

**T**HOUGH Easton Neston is a separate parish, its great house has long been the squire's seat of Towcester town.

Towcester lies a few miles south of Northampton, and through it the Watling Street runs as its chief highway. It is lined by comfortable houses of ancient aspect, among which, refaced and renewed, are the inns for which the town has been famous since mediæval times. But if we drop off the main street and the marketplace towards the east, we enter into lanes of humbler houses which end with a branch of the Towe River dividing Towcester town from Neston Park. Here, in the middle of the fifteenth century, in his cottage which stretched goft. down Mill Lane and zoft. along Park Lane dwelt Peter Empson, sieve-maker, and his boy, Richard, was able to look out from the paternal doorway on to the broad acres that were eventually to be his. How Richard Empson got his education in the law and started on his profitable career we do not know, but he was already buying small parcels of land in the neighbourhood ten years before Henry VII. was King; while ten years after Bosworth he became Henry VII.'s chief financier in connection with Edmund Dudley. Henry knew by hard experience that it was the emptiness of the Royal exchequer that had weakened the Royal power, and enabled the great barons to levy war and to indulge in the making and the unmaking of kings. By filling that exchequer he saw that he could prevent any recurrence of the Roses' War. But Parliamentary taxation was not much developed in those days, and the House of Commons was chary in granting subsidies and fifteenths, nor did these produce very much when granted. There were, however, endless half-obsolete Royal rights and legal claims, which, in the hands of men trained to the law and hardened to unpopularity, might be made very profitable. Dudley and Empson undoubtedly did not stick at trifles; they filled the exchequer and also their own pockets. Thus it happened that ere the fifteenth century closed, Richard Empson had become the great man of the town in which his father had made sieves. He acquired the lordship of the manor and of the Hundred of Towcester. He bought large estates in the County of Northampton, and among them Easton Neston, which had been the property of the Greens of Greens Norton. At Easton Neston he established himself, and in 1499 he obtained licence to empark the land and

crenellate the house. His prosperity was complete, but it hung on a thread. That thread was Henry VII.'s life, and it snapped in 1509. When Henry VIII. came to the throne he was delighted to have the spending of the £1,800,000 which Dudley and Empson had got together for his father; but unpopular tax-gatherers were inconvenient and might well be sacrificed to popular rancour. In 1510 Richard Empson was beheaded on Tower Hill for treason which he did not commit. By his attainder his estates were forfeited, and Sir William Compton from neighbouring Althorpe got a grant of Easton Neston and most of the other Northamptonshire estates. Henry VIII., however, probably felt that, though he had conveniently given way to the popular cry, yet the sacrifice of Empson was not quite justifiable. When, therefore, time had stilled the general outcry, Thomas Empson, who had been forced to sell Apethorpe, which was his wife's place, obtained restitution of his father's chief seat and other lands and lordships. He does not seem, however, to have been able to afford to hold them comfortably, and so he made an arrangement to part with the freehold while yet retaining the user as long as he was childless, and the right to repurchase if an heir to his body were born. This arrangement he made with one William Fermor, as the deeds show, but William clearly made it on behalf of his brother Richard. Their father had been of Witney, then a famous clothier town, and had married a rich clothier's widow. William Fermor remained in Oxfordshire and was seated at Somerton, near the Northamptonshire border, but his brother Richard went into trade and prospered. He is described as a grocer, but also traded largely in wheat, silk and other commodities. He obtained licence to import wheat from and to export wool to Flanders. He had business relations with Italy, which he visited, and while there he was of financial assistance to Wolsey's agent, who was trying to obtain a reversion of the Papacy for his master. He was, therefore, favoured at Court, and became very rich. It was in 1527 that his brother William arranged for the purchase of Easton Neston, and eight years after, on Thomas Empson's death without heir, he came into possession of that property. He seems to have made it the place of his principal residence, living there splendidly and hospitably and keeping a great house and large retinue, including even that almost Royal luxury, a jester. But he made the mistake





*NORTH AND EAST FRONTS.*



*THE WEST OR ENTRANCE FRONT.*



of adhering to the ancient religion and so became suspect to Thomas Cromwell. In 1540 his confessor, Nicholas Thayne, was imprisoned in Buckingham Castle, and Richard Fermor paid him a visit there and gave him eight pence and two shirts. For this he was dragged before the Council and declared to have incurred a *præmunire*. All his goods and estates were forfeited and he himself committed to the Marshalsea, though he soon got his release and was allowed to retire to the parsonage of Wappenham near Easton.

His jester had been the well-known Will Somers, who passed into the service of the King and appears in the picture of the school of Holbein, with Henry VIII. and his family in the centre, now at Hampton Court. Somers used the privileges of his position to urge the pardon of his late master. Henry, however, does not seem to have relented until he was in his last illness, and Edward VI. had mounted the throne before Easton Neston and a portion of Richard Fermor's former estates were restored to him. He had only



*PART OF DINING-ROOM.*



THE PRESENT ENTRANCE HALL.

enjoyed his return home for two years when he died suddenly at Easton Neston in 1552, and was there buried. The old house—probably that which Empson had built—lay low down by the river and was thought only fit to pull down at the end of the seventeenth century; but at its beginning it was deemed a place meet for Royal entertainment. On hearing of Elizabeth's death, James of Scotland had hurried to London to assume the English Crown, and we found him dining at Apethorpe on his way. His wife, Anne of Denmark, and his eldest son, Henry, followed in leisurely fashion. On June 25th, 1603, they reached Althorpe, where

Sir Richard Compton entertained them with one of Ben Jonson's masques. On the 27th they went on to Easton Neston; then in the possession of Richard Fermor's grandson, and there King James, journeying back from London, met them. An immense concourse was gathered together to witness the Royal meeting, and the country-side could "scarcely lodge the infinit companie of lords and ladies and other people," so that all the local gentlemen filled their houses with company. Many became knights while the King was at Easton Neston, and among those who received the sword stroke was Hatton Fermor, who



followed his father in possession in 1612. He escaped the civil troubles by dying in the same year that King Charles was compelled to call together the Long Parliament. But his son, William, who was then just entering upon manhood, warmly espoused the Royal cause,

loyal Parliament, was knighted at the coronation and a brilliant future was opening for him when he was struck down, apparently by small-pox, and died "at the house of Mr. Hill, a tailor, at the sign of the Lyon's Head in Covent Garden." His death, at the age of forty-one,



IN THE LARGE DRAWING-ROOM.

was made a baronet when he came of age in 1641, commanded a troop of horse for the King and suffered sequestration when the Parliamentarians were victorious. He accepted the new *régime*, and compounded, in 1645, for £1,400. In 1661 he was a member of the

put a lad of thirteen into possession of an ample fortune, which the Civil Wars had not materially impaired and which an eight years' minority now increased. The second baronet, therefore, was in a financial position which enabled him to aim at additional honours and

a grander habitation. He married at the age of twenty-three, but eighteen months later found himself a widower. Before he took a second wife, in 1682, he seems to have decided on abandoning the old house and, following the lead of his great neighbour, the Duke of Montagu (who was at work on his palace at Boughton), in building himself a fashionable classic house to be surrounded by parterres and terraces, avenues and canals. Wiser than the Duke, who retained the old low and cup-like site of Boughton, Sir William Fermor determined to abandon the ancient house below the church and begin anew above it, where his windows and terraces might dominate the large scheme of formal planting and laying out which was

William III. was King, Sir William's ideas, and probably also his purse, had expanded, and he started again on an altogether grander scale. In the interval he had found himself, for the second time, a childless widower, and in 1692 he took, as a third wife, a lady who was well calculated to assist her husband in enlarging his social horizon. She was the daughter of a man who had himself got on. Starting as Sir Thomas Osborne, he had been Charles II.'s unpopular Tory Minister under the title of Lord Danby. Later on his services as one of the Whig leaders who brought William III. to the throne were rewarded with the Dukedom of Leeds. Through him, his son-in-law became Lord Lempster soon after the marriage, and



CEILING OF THE LARGE DRAWING ROOM.

to stretch widely over the land which Richard Empson had emparked. But if his ideas of living were spacious, so was his view of time. For a score of years he seems to have been satisfied with two detached wings, and another century had opened before a centre was built. At some moment when Charles II. was still reigning, he employed Sir Christopher Wren to make designs. He was a relation by marriage, and letters of his are preserved at Easton Neston. One simple but well-proportioned wing of red brick with stone dressings and of single-storey height, lying north of the entrance front of the house, remains as an example of what Sir Christopher meant to have built, and no doubt his complete design resembled that of Stoke Edith. But when

the building of Easton Neston was taken up in earnest. Sir Christopher, too busy a man to see to the building of far-distant country houses, will have recommended Nicholas Hawksmoor, his "scholar and domestic clerk," and his assistant at Winchester and at Greenwich, as he was afterwards Vanbrugh's at Blenheim. It was while he was Wren's understudy that he became Lord Lempster's architect. If his patron's ideas were large, his own were larger still, and his complete scheme was never carried out. Plan and elevation appear in Campbell's "*Vitruvius Britannicus*," where we are told that the house "is all of very good stone and is the ingenious invention of Mr. Hawksmoor who supplied the drawings." It will be seen



that in the plan, the central block, which remains much as Hawksmoor designed and built it, looks but a small thing. It lay at the bottom of a forecourt 300ft. deep and which commenced with lofty screens, colonnades and a triumphal arch. Wren's wings are gone, and in their place are quadrangles, whose fronts to the forecourt are several storeys in height and have columned porticoes in their centre. The whole width of building was to be 320ft., of which the existing central block takes up but 100ft. Of this, the great cupola which appears on the drawn elevation was never carried out. Rising in the centre, it was to be supported all round the parapet by statues. These were actually placed there, and were part of the great collection of antique marbles collected by the Earl of Arundel early in the seventeenth century, and of which the greater portion were sold, half a century after his death, to Lord Lempster for £300. The story of their removal to Oxford will be referred to later. While they were at Easton Neston they were the most important part of its adornment, both inside and outside, and those on the parapet, in conjunction with the intended cupola, afforded to the great square house that adequate skyline which is at present conspicuously lacking. In every other respect, the house remains a notable example of our Palladian style with strongly-marked individual characteristics. Its material is of the finest, and such as appealed strongly to a writer on natural history, for Morton, who described the gardens at Boughton as we have seen, says of it in 1712: "Easton, my Lord Lempster's House, is built of a fair white and durable stone from Helmdon, which is freer from an admixture of yellowish Spots than is that of *Ketton* and is indeed the finest building stone I have seen in *England*." The main elevations—the entrance or west side and the garden or east side—exhibit great Corinthian pilasters springing from a well-raised rusticated basement and supporting an entablature with a boldly projecting cornice. Between the pilasters is a double tier of windows with good architraves. The central feature is narrow and carries no pediment. But the windows here are larger and arched, and on the entrance side are flanked by columns in place of pilasters, and the slight projection thus obtained is topped above the cornice with an achievement of arms. On the garden side the arrangement is flatter and simpler; but on the frieze of the entablature is the inscription "A<sup>o</sup>. SAL. MDCCCLII," the date of the completion of the exterior. The entirely satisfying appearance of the upper part of the east front should be noted. It results from the retention of the original sash-barring, which has been removed for thinner and wholly inappropriate stuff in the case of many of the other windows.

A well-modelled curved stairway with iron balustrade, arranged so as not to darken the basement, gives access on to the west front, while to the east a more important one, with fine lead figures behind it, admits from the house to the terrace. To the narrower north elevation of the

house an impression of great height is given by the introduction of four tiers of windows on each side of the pedimented centre which contains the great window that lights the staircase. At the extreme right of the picture in which this elevation appears may be seen a portion of the curved corridor which connects the main house with the one remaining Wren wing.

The exterior features mentioned are all of the time of Hawksmoor. But the iron balustrades of the stairways are later than the edifice itself. On them appear arms or initials surmounted by an Earl's coronet, and they are therefore posterior to the year 1721, when Lord Lempster's son became Earl of Pomfret.

Though the date that appears on the exterior of the fabric is 1702, we are told that Hawksmoor did not complete the work till 1713, being busy no doubt with the interior decorations. To a great extent they are intact, and are of great interest, as being the individual work of a man who was only occasionally employed alone, but was more often engaged as the subordinate of Wren and of Vanbrugh. Unfortunately, his chief and decidedly unusual feature, the hall, has been altered beyond recognition. All the other great eighteenth century houses included in this volume, whether by Vanbrugh or Gibbs, Ripley or Kent, have halls of large size and much structural decoration. But they occupy the middle portion of the façade only. At Easton, Hawksmoor wanted a hall of exceptional size in a house of which the façade was not of exceptional length. Its doorway, therefore, while placed in the centre of the façade, was set at one end of the hall, which occupied all the rest of the west front towards the south. It consisted of three sections, a great and lofty middle part of two-storey height and lower sections at either end, of which one contained the entrance, and passed on to the lobby in the middle of the house, whence, at right angles, rose the stairs. Reference to the illustrations shows a quite different arrangement. The entrance section has been cut off from the main section, but a small room to the left has been thrown in by means of an arcade, of which the arches have recently been fitted with fine Spanish ironwork. The corresponding section at the other end of the old hall is likewise partitioned off, and the central part, with reduced height, is used as a dining-room. But the columns, which are seen in the view of its south side, betray the original disposition, their function having been to support one of the beams which carried the floors of the rooms over the end sections of the hall. The full length of this, as Hawksmoor built it, was 58ft., and with its many sections, its differing heights and its architectural decorations, it must have possessed much dignity and presence. The dining-room, which was carved out of it, has recently been fitted with wainscoting and doorways in the early Renaissance style; but its mantel-piece, by its style and size, proves itself original to the hall. If Hawksmoor's hall has been tampered with,

his large drawing-room is unscathed and offers a fine scheme of decoration, principally carried out in plaster. There are traces of Grinling Gibbons's influence in such portions as the festoon of netting over the mantel-piece, recalling that in the Stowe dining-room, but the general

the Earl of Pomfret. Apart from drapery festoons, floral scrolls and classic friezes and mouldings, the scheme of decoration represents the chase. The central medallion of the ceiling is from Titian's "Venus and Adonis," and a trophy of weapons hangs above each of the elaborately



THE GREAT STAIRCASE.

character is decidedly later, resembling, indeed, the designs in William Halfpenny's "Modern Builder's Assistant," which was not published till George II.'s reign. This room, therefore, was probably left to the last, and was done towards the close of Hawksmoor's life for

wrought plaster frames, which enclose sporting scenes by Snyders and Hondius. The staircase and gallery, which are also illustrated, are a little earlier in style. The former occupies a space 40ft. deep, so that the stone stairway has treads of exceptionally easy gradient, and the whole effect



is one of considerable splendour. There are, again, elaborate wall and ceiling decorations. The wall compartments are painted in chiaroscuro by Sir James Thornhill, with scenes from the life of Cyrus, and the niches originally were filled with Arundel marbles, but now with plaster reproductions of celebrated antiques. The balustrading is of iron, and the panel on the landing is a good example of the delicate hammer-work for which England was famous throughout the period of Hawksmoor's career. In the centre of this panel, as of that of the ceiling above, is the monogram which we generally connect with the later French Sovereigns and their Sèvres china. But crossed L's served for Lord Lempster as well as for King Louis, and he used them freely, as on his rain-water pipe-heads and on his carriages. There hangs in the gallery a fine landscape of a Thames scene by Siebrecht, the foreground of which is occupied by a six-horse coach with the crossed L's on its panels. The gallery runs at right angles to the staircase across the centre of the house

from east to west, and is lit by large end windows, of which that to the east, with its admirable old sash-barring, appears in one illustration. With its coved ceiling above the fine frieze and cornice, and with its scheme of panelling broken by the fluted pilasters on each side of the semi-circular central break, this gallery forms a most agreeable as well as a somewhat original feature. From the gallery open suites of great bedrooms 20ft high, many of them with fine ceilings and almost all of them with tapestries hung on the walls. Easton Neston has long been famous for its wealth of these, possessing a set of ten from Raphael's designs, like those at Forde and Boughton, and having belonged to the Stewart Dukes of Richmond, the last of whom died in 1672.

Lady Lempster did more for her husband than to obtain him a barony and bring about the building of the great house. She gave him a son to succeed him in his honours and possessions when he died in 1711. Thomas Fermor was a lad of fourteen when he became

the second Lord Lempster, and soon after he came of age he married a lady who fills a large page in the gossiping chronicles of the eighteenth century. Henrietta Louisa Jeffreys was granddaughter of that cadet of the Denbighshire Jeffreyses whom Charles II., though describing him as having "no learning, no sense, no manners, and more impudence than ten carted street-walkers," was persuaded to make Lord Chief Justice in 1683. As Lord Jeffreys of Wem he earned a high place among the villains of the drama of English history. Henrietta Jeffreys was his only son's heiress, and her marriage with Thomas, Lord Lempster, in 1720, was quickly followed, as had been the case with his father, by an increase of honours to her husband. The new Earl and Countess of Pomfret entered the Royal household of Queen Caroline, in the respective capacities of Master of the Horse and Lady of the



THE LONG GALLERY.

Bed-chamber. The Queen's death in 1737 gave them freedom from Court attendance, and they drifted to Florence, where Horace Walpole found them in "a vast palace and vast garden so that pairs have free indulgence to wander about the arbours," and where Lady Pomfret and her fellow "blue stocking," Lady Mary Wortley Montagu, "incessantly debate rhapsodies of mystic nonsense." Back in England in 1741, her ladyship's ambitions seemed likely to reach their highest realisation by her becoming the mother-in-law of a Prime Minister. Her eldest daughter married Lord Cartaret, George II.'s favourite Minister, whom he sought to push into the Premiership. But this political manœuvre was defeated by the Whig magnates, and young Lady Cartaret died after a year of marriage. With Lord Pomfret's death in 1753 evil times fell on the home of the Fermors. Three years before his father died the new Earl had lost £12,000 at hazard to "an ensign of the Guards," of which he also was an officer. Not long after, a play-debt quarrel with Captain Grey led to a duel, which resulted in the latter's death, and Horace Walpole exclaims that there is "no end to the misfortunes and wrong-headedness" of his old friends' son. Under these circumstances it is not surprising that nothing but the entailed estates—and these burdened with a heavy jointure—went to the heir, and all the personalty to the widow, who, having also her own fortune, was a rich woman. When, therefore, the second Earl, with straitened means and "deep in debts and post obits," sold most of the valuable movable property at Easton, his mother bought the famous Arundel marbles which adorned the hall niches and the formal gardens as well as the roof parapet. Horace Walpole refused to think highly of them. He considers they "are famous, but few good. The Cicero is fine and celebrated; the Marius I think still finer.



IN THE LONG GALLERY.

The rest are Scipios, Cincinnatuses and the Lord knows who, which have lost more of their little value than of their false pretensions by living out of doors." The dowager's object in the purchase was to reunite them to that portion of the collection, consisting mainly of inscribed panels, which John Evelyn had induced the Duke of Norfolk to present to Oxford University in Charles II.'s time. The University does not seem to have valued the statues more highly than Horace Walpole, for George Baker describes them in 1836 as lying "neglected and unarranged in the logic and moral philosophy schools." But full public gratitude was accorded to the donor, and Horace Walpole writes in 1756 that "she has been to Oxford to the Public Act to receive adoration. A box was built for her near the Vice-Chancellor, where she sat three days together for four hours at a time to hear verses and speeches and hear herself called Minerva." Then he adds the born gossip's nasty little touch: "The public orator on seeing her changed his passage on beauty



of person to one on beauty of mind." When, five years later, she died at Marlborough while journeying to Bath, it was at St. Mary's, Oxford, that "a neat cenotaph was erected to her memory." She thus reached some of that academic honour for which she had yearned. An accession of wealth which later on accrued from the marriage of the third Earl to another heiress accounts for the good condition in which Easton Neston has ever been kept. With the death of the bachelor fifth Earl in 1867 the titles became extinct, but the

estates passed to his sister, Lady Hesketh. The Heskeths are an old Lancashire family, seated at Rufford, and it was there that Sir Thomas Hesketh was born and died. But his marriage with Lady Anna Fermor in 1846 gave him Easton Neston as well, and both estates have descended to his younger son, Sir Thomas Hesketh Fermor, whose added art objects, especially in iron-work, as well as the produce of his big-game-hunting in distant parts, now form part of the decorations of the house.



*HAWKSMOOR'S ORIGINAL DRAWING FOR THE WEST ELEVATION.*

# STONELEIGH ABBEY, WARWICKSHIRE.

AS a house of religious, Stoneleigh was founded as long ago as the middle of the twelfth century, when William the abbot and his Cistercian monks came from Staffordshire and settled here where the little river of Sow flows to the water of Avon, building those walls, some of whose round-headed doorways still remain.

At the Dissolution, the Abbey of Stoneleigh, with its lands, came by Royal grant to the Royal brother-in-law, that stout knight Charles Brandon, Duke of Suffolk, whose great suit of plate in the Tower of London has drawn from many generations of Tower warders the remark that "the Dook was a tidy-sized man to sit upon a horse." The traditional curse of the Abbey lands fell presently upon Charles Brandon, his two sons dying issueless, and his great possessions being divided among his cousins and heirs. To William Cavendish of Trimley was allotted the site of the late monastery of Stoneleigh, which

he conveyed by fine in the third year of Elizabeth to two London Knights Sir Rowland Hill and Sir Thomas Leigh, citizens and aldermen, great purchasers of lands. In Stoneleigh Sir Thomas Leigh came to be sole lord. He had bought the greater part of the lands in this large parish, and had a patent confirming them to him with the manor of Stoneleigh. He had been bred under old Sir Rowland, whom he had served as his factor beyond sea, and Sir Rowland, having no child of his own, matched his niece, Alice Barker, with his young factor.

Sir Thomas Leigh was a great trader in an age of many and adventurous merchants, such as Richard Fermor, who bought Easton Neston. He was a scion of the ancient Cheshire house of Legh, still seated at Adlington and at Lyme. But Thomas, as was often the case with younger sons in those days, turned his thoughts to commerce, and beginning life as a mercer's



STONELEIGH ABBEY.



apprentice, was free of the city in 1526, and while still a young man had dealings with the King's Treasury. He was a merchant-adventurer and merchant of the staple, three times Master of the Mercers, Alderman and Sheriff, and Lord Mayor in the first year of

creation. An earlier line of peers was founded at Stoneleigh by the second son of old Sir Thomas. This second Sir Thomas was a baronet in 1611, the first year of the baronetage, being one of the batch of fifty-six created on June 29th. He was succeeded at Stoneleigh by his grandson,

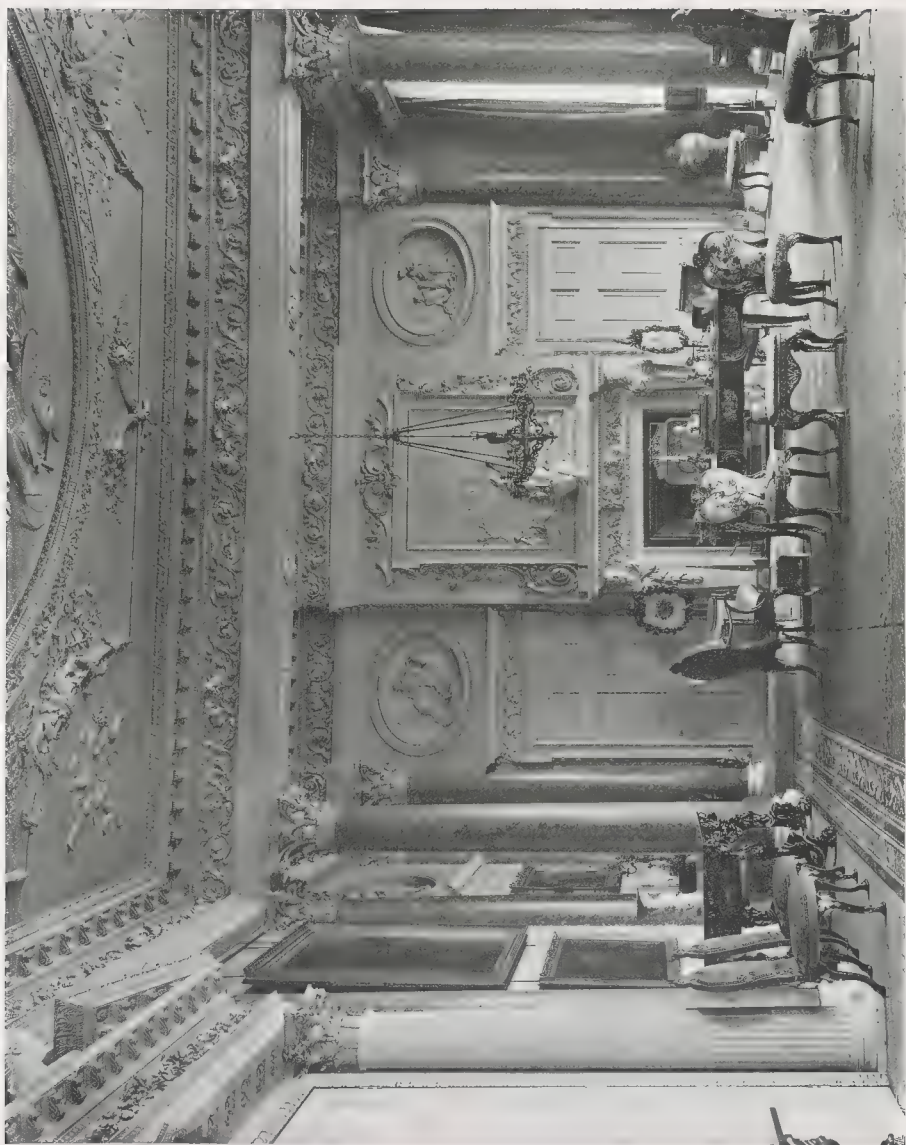


WEST CORNER OF SALOON.

Elizabeth, who knighted him then. The Mercers have still the fair covered-cup of silver-gilt he gave them by his will, a cup with the hall-mark of 1499-1500.

From Rowland Leigh, the old merchant's eldest son, come the Lords Leigh of the last

Sir Thomas the third. This was a Cavalier Sheriff of Warwickshire and member for the county, who opened the gates of Stoneleigh to his King when Coventry had refused him entry. An Oxford patent of 1643 made the loyalist Lord Leigh of Stoneleigh. He compounded and saved his



THE SALOON.



lands, living to see Royalty restored. The last Lord Leigh sprung from him died unmarried in 1786, devising his estates in favour of his sisters and their children, with a remainder which in 1806 carried Stoneleigh to the nearest male heir

Holland House circle, he was friend to Sheridan and to Byron, whose schoolfellow he was at Harrow. He died in 1850, his body being brought home to Stoneleigh from Bonn. His son, the second lord, was buried near him in 1905 in the old



WESTERN CHIMNEYPIECE, SALOON.

of his name and blood, his distant cousin, James Henry Leigh of Adlestrop.

In Chandos Leigh, his son by the sister of the last Duke of Chandos, the peerage was revived. One of the young Liberals of the

church among the tombs of the Leighs, whose most curious monument commemorates Alice Leigh, a daughter of the first Stoneleigh baronet and wife of Sir Robert Dudley the exile, the cast-off son of Elizabeth's favourite Leicester,



ENTRANCE HALL.



Left here in England by her husband, who had remarried in his Italian home, King Charles found time in the midst of his troubles to grant her at Oxford a patent under which she was created Duchess Dudley in England for her life, a remarkable document which recites that the King knew not the truth of the tangled story of her husband's birth, but had a very deep sense of the injuries done to Sir Robert and Dame Alice.

The road to Stoneleigh Abbey crosses the river and runs under the old fourteenth century gatehouse of the monks, with the arms of Henry II. upon it. Of the Abbey itself traces remain in Norman doorways and a vaulted crypt; to these are joined portions of the old mansion of the Leighs, planned in the early seventeenth century. But the chief part of the house is the great block of the Italian palace, built about 1720 for Edward, the fifth Lord Leigh, by Smith, the Warwick architect. It is a pile of three storeys, the wings and centre slightly thrust forward, with lofty Ionic pilasters rising to three-storey height and supporting a deep cornice and balustrade. The north-western angle is joined to the older house by a corridor, believed to be the site of the Abbey's south aisle. Here there is an entry through a modern vestibule. The inlaid chimney-piece in this corridor was brought from Fletchamstead Hall, and the illustration shows the details of several tall-backed chairs of the late seventeenth century, covered with gilt leather and

embroidery. The amber-coloured upholstery of the great saloon recalls Queen Victoria's visit to Stoneleigh. But the room itself, in its arrangement of columns and of bas-relief panels, in its style of chimney piece and pillared doorway, recalls Stowe and Ditchley, which are its contemporaries, and Houghton and Wentworth Woodhouse, which shortly followed it. The Olympian scene in the centre of its plaster ceiling is comparable to the Venus and Adonis in the Easton Neston drawing-room. An Italian sculptor has modelled medallions of the labours of Hercules, the taming of the boar and the slaying of the lion, while in a broad panel over the western chimney-piece, the hero, leaning on his club, chooses between Pallas and Aphrodite. On the walls of the velvet drawing-room will be seen the pictures of the house founders, old Sir Thomas Leigh and Dame Alice his wife, in close coif and small ruff, each painted in their seventieth year. Near these are a Venetian scene by Canaletto and the fair shoulders of one of Lely's ladies. The scheme of wainscoting, consisting of long, flat panels, flanked by Corinthian columns carrying an entablature, is the same as in the small drawing-room at Oulton and the oak room at Barnsley. If not one of the most scholarly, Stoneleigh is one of the most impressive of the great Palladian houses of its time, and it is curious that so little is known of its architect, whom the "Dictionary of National Biography" ignores.



THE VELVET DRAWING ROOM.

# BARNSLEY PARK, GLOUCESTERSHIRE.

**B**ARNSLEY VILLAGE lies on the high road from Cirencester to Burford, and consists of well-proportioned stone-built and stone-roofed houses and cottages, such as give presence and old-world feeling to the whole of this district. On the right of the road lies a farm, probably the old manor house which was described as standing "in the middle of the village." Next it stands the church with hints of its Norman origin peeping out here and there amid its general fifteenth century garb. These two chief buildings of the little community dominate the rest, not only by their size and importance, but by their position. They lie some way back from the road, which runs along the bottom of the hollow, and they are high placed on the sloping bank of the cup in which the humbler dwellings are picturesquely scattered. The houses cease, somewhat abruptly, and the road makes a sharp turn to the right,

its direct progress being barred by the park paling, and soon a flat, broad expanse of grass, flanked by lines of ancient trees, carries the eye to the great house.

It is one of the many houses which are "attributed to Inigo Jones," though built half a century after his death. Nor is this surprising. Inigo Jones was before his time. The completely classical character of his style was rather in front of his contemporaries, and, moreover, the Civil Wars arrested the building of great houses during his later years. He therefore left few stone edifices, but many paper plans. These formed material for many post-Restoration architects, and were often closely copied even after the Hanoverian period had begun. If we study its elevation, we conclude that Barnsley is a house of this kind. Its Corinthian pilasters supporting a heavy entablature and cornice on to which an attic storey



*WEST FRONT.*



is superposed, its keystone or pedimented windows, its flat roof hidden by a balustraded parapet, all tell of a date when Inigo Jones was still looked up to as a master, but when his imitators had lost something of his feeling for refinement and were apt to mistake heaviness and richness for beauty. In mass and in detail Barnsley is the kind of house which Gibbs and Hawksmoor, and after them Kent and Ripley, erected during the first forty years of the eighteenth century. The rain-water-heads have on them the date 1721, or one year earlier than Ditchley. This should make it easy to fix the exact age of the house. Yet there are difficulties in the way. The county historians are contradictory and perplexing, and there is a singular

imaginative seventeenth century phase, to connect them with the famous Eastern Counties' family of Bouchier that produced, in the fifteenth century, a cardinal archbishop who was Lord Chancellor and an Earl of Essex who was Lord Treasurer. The last Earl of this family had died of a fall from his horse eight years before Anthony possessed himself of Barnsley. As Anthony's wife was a daughter of Sir Thomas Mildmay of Chelmsford, father of Sir Walter of Apethorpe, and as he and his sons were connected with such Essex folk as Fanshawe and Prettymans, it would seem that they must, like their more famous namesakes, have belonged to an Eastern Counties' stock, and that they had no footing in Gloucestershire until Barnsley was acquired.



*SOUTH FRONT.*

absence among the family papers of any record of its building. The long-expired estate leases of the time are preserved in quantity, and there are abundant account-books and volumes of letters of the generation that followed. But not a scrap of paper, not a chance word, can be found in the great store of surviving documents to tell us, with any certainty, which of the owners of the manor erected the house and why. This is the more remarkable in that the estate has passed uninterruptedly by inheritance since one Anthony Bouchier acquired it by purchase in 1548. Anthony was the son of Maurice Bouchier; but who Maurice Bouchier was, genealogists fail to tell us. His descendants never seem to have set the Herald's Office, even during its very

From that time Anthony's descendants continued to live there. His grandson and successor, Charles, passed it on to his Uncle William, "Secondary of the Queen's Remembrancer's Office in the Exchequer," an office which he, no doubt, obtained from Thomas Fanshawe of Ware Park, whose family were Remembrancers for generations. Both William Bouchier and his son Walter married Brownes—an aunt and a cousin to Sir Richard Browne, Charles I.'s Ambassador at Paris, whose seat of Sayes near Deptford passed to his son-in-law John Evelyn. Like Evelyn, but unlike the Prettymans and Fanshawe, who were much crippled in fortune by the Civil Wars, Walter Bouchier's son William, though a Royalist, lived through the Commonwealth

time without serious hurt, and was still alive-- and no doubt inhabiting the old manor house-- as late as 1683, but was succeeded soon after that by his son, Brereton Bourchier. With

who spent £200,000 over his new house and gardens at Canons in Middlesex, and obtained a dukedom in 1719. Swift tells us that "all he got by fraud he lost by Stocks," for his extravagance



THE HALL.

him we enter upon the period when the new house may have been built; but whether it was his work or that of his son-in-law is the point in debate. Soon after 1691 he married, as his second wife, a sister of the ninth Baron Chandos,

led him into the downward path of speculation, and at his death in 1744 the great house at Canons was pulled down and the materials sold. But during the time that his brother-in-law, Brereton Bourchier, was alive he was "the



princely Chandos," whose taste for noble building and sumptuous living would be very certain to be imitated by any of his relations who had means for the purpose. We class Brereton Bouchier in the number and hold him to be the only likely builder of Barnsley Park. The remark of one of his contemporaries lends strong support to this view. Sir Robert Atkyns, the Historian of Gloucestershire and himself seated only a few miles from Barnsley, at Pinbury, died rather before Brereton Bouchier, and says of him: "He hath a large new house and a pleasant grove and walks of trees and a large park and a great estate in this and other

places." This seems fairly conclusive. The house, the groves, the park are correctly, if cursorily, described. The style of the house, inside and out, answers perfectly to this theory. Not merely is the woodwork of the oak room—its pilasters, its panels and its cornice—typical of the reign of Anne, but the medallion portrait under the curious canopy of the stone mantel-piece much resembles other representations of that Queen. Moreover, the large pictures, which seem to fit and be original to this room, have always been held to be likenesses of Brereton Bouchier and his two wives. But against this we have the positive assertion



GALLERY OF INNER HALL.



THE NORTH SIDE OF THE HALL.

of Bigland, the Garter King, who died in 1784, and whose Gloucestershire collections were published by his son in 1791. Therein we read that Barnsley went from the Bouchiers by marriage to Henry Perrot, Esq., "who built the present Manor-house called *Barnsley Park* at some Distance from the Village. It is a sumptuous Edifice in the high Italian style; where, in a very magnificent Saloon, are fresco Paintings by the best Masters. . . . The Ancient Residence of the Bouchiers stands in the Middle of the

Village, but is now much dilapidated." Must we believe Bigland? The illustrations show that the walls and ceiling of the saloon, or hall as it is now called, are most richly decorated with original plaster-work which occupies all available spaces, and that there are not, and never can have been, "fresco paintings by the best Masters." So our Herald, though he belonged to an age that was beginning to exercise some small precision on matters connected with genealogies, is clearly not trustworthy on matters of architecture and



decoration. Moreover, was Henry Perrot a likely builder? We have stated that the leaden rain-water-heads are dated 1721. They may well be an addition to and final completion of the house, but cannot have been there before the house was built. Now Henry Perrot of North Leigh in Oxfordshire did not marry Brereton Bouchier's daughter and heir till 1719, some years after her father's death, but when she was not yet of age.

that, hearing of the date, 1721, as being on the house, he set the whole building down as Henry Perrot's work. As a matter of fact, Henry Perrot seems to have clung rather to his paternal county, for he was M.P. for Oxfordshire, and was buried at North Leigh when he died in 1740. After his widow's death in the following year, their only child, Cassandra Perrot, came into possession of Barnsley and

ruled there as a spinster till 1778. Either she was the last of the line of Anthony Bouchier or she did not care for her distant cousins of that blood. By her will, a new family entered upon her inheritance. Her aunt, Catherine Perrot, had married a Cambridgeshire parson of a Cumberland stock, whose elder brother was Sir Richard Musgrave. Cassandra Perrot can never have known her aunt, who died in 1721, after which the Rev. James Musgrave took unto himself a second and even a third wife. But she recognised her aunt's descendants as her heirs in the person of James Musgrave, son of the rector of Chinnor in Oxfordshire. A letter survives from him to the head of his family (Sir William Musgrave, the distinguished antiquary) written in June, 1778, from Barnsley, whither he had been summoned to attend his kinswoman's death-bed. "To-morrow," writes he, "I am to exhibit myself as Chief Mourner at a public Funeral, which though absurd must be. She is to be buried at North Leigh near



IN THE OAK ROOM.

Until she became so, the estate was in the hands of trustees, and the prospective owner's husband could not have indulged in building operations. How then could the house have reached the rain-water-head stage by 1721 if it was begun by Henry Perrot? We strongly suspect that Bigland had no more documentary evidence than we have, that he did not study the dates and circumstances of Henry Perrot's occupancy, but

Oxford. My wishes in respect of her will are answered, and I am now the owner of Barnsley." Ten days later he writes from Chinnor in much distress. He had suffered another loss, more heart-felt if less profitable. "Coming, as it were, post from one Funeral to attend a dead Father is what I can hardly bear up against." He was then a young man of twenty-seven, and for thirty-six years he held

possession of the Bouchier inheritance. He left his stamp upon the house, and his letters, for many years after his succession, often refer to the alterations and "unavoidable operations" that are taking place. The picture of the dining-room chimney-piece shows it to be in the purest style of the brothers Adam, who were at the height of their fame when James Musgrave first came to Barnsley. The central bas-relief of a classic sacrifice is exquisitely sculptured, and the steel grate, fender and fire-irons are of the finest contemporary design and workmanship. Nor is this fine fixture an intrusion. The whole room was entirely decorated and furnished to match, and it has remained in the condition in which it was then put. At the end of the room opposite to that which has the chimney-piece for its centre, a pillared recess contains an early Sheraton side-board flanked by pedestals which wooden urns, as wine coolers, surmount. There are side-tables about the room showing the same finish and the same taste, and the complete appropriateness of the chairs appears by the specimen which the picture includes. James Musgrave, who on the extinction of the elder branch in 1812 became eighth baronet, treated Barnsley in a wholly commendable spirit. What new work he put in was the best of its kind, and was complete in itself, decorations, fixtures and furniture being all synchronous. But the rest he left alone. Except that a strange Victorian mantel-piece, used merely to contain a hot-air grating (and therefore serving no necessary purpose), stands in front of the original hearth, the saloon and staircase are as their builder left them. The pilasters and panelling of the lower storey are of wood, the rest of plaster. The paint even seems almost ancestral, and its appearance (worn and faded by sheer action of time, and never by violence and misuse) gives a pervading sentiment of ancient inheritance and settled occupancy wholly admirable. The saloon

and the upstairs oak sitting-room were clearly the chief decorative fields of the first builder, and the latter is also untouched except for another Adam steel grate, as fine a specimen as that in the dining-room, but differing from it in that the ornament is raised instead of etched. The other chief reception-rooms show a treatment somewhat later than the dining-room. Their decorations date from about 1810, and are most typical specimens of English Empire—interesting rather than beautiful. Again, everything is *en suite*—cornices and mouldings, mantels, hangings and furniture. Brass sphinxes and other ornaments of the same metal are set on the grey marble of the library chimney-piece, black Grecian patterns on a grey-pink background fresco the walls, lately repainted, indeed, but exactly reproducing what was there before. Chairs, writing-tables, sofas are all of that type which we find illustrated in the book which Thomas Hope published in 1807, when he claimed to have "restored the pure taste of the antique reproduction of ancient Greek forms for chairs, etc." This work was probably carried out by the eighth baronet shortly before his demise in 1814. His son seldom resided at Barnsley, Leicestershire hunting attracting him to that county. Since the elder Sir James's time, therefore, a century has passed and no change has been made. The Palladian house rears its classic elevations and presents its main interiors as they were first designed. Then the last phase of the eighteenth century and the first of the nineteenth are perfectly exhibited in the rooms we have described, but do not transgress beyond their allotted space. The result is most satisfying as a study of decorative style and change, and very interesting as exhibiting the undisturbed work of past generations. The male line of Musgraves ended in 1875 with the tenth baronet, whose sister's son, Mr. Wenman Aubrey Wykeham-Musgrave, is the present owner of Barnsley.



AN "ADAM" CHIMNEY PIECE.





# HOUGHTON HALL, NORFOLK.

**H**OUGHTON HALL, in North-West Norfolk and a few miles east of Sandringham, is the great house which Prime Minister Walpole erected in George II.'s time on the estate which had for 500 years been the home of his race.

In the thirteenth century the Walpoles of Houghton are a knightly family, from whom springs Radulph, Bishop of Ely ere that century closes; and two judges in the next generation seem to be of this stock. At Houghton the headship passed from father to son regularly and peaceably, while York followed Lancaster on the throne, and while many men lost their lives and estates for siding with the alternate losers during the Roses' War, or for failing to keep pace with Royal religious vagaries under the Tudors. All through these difficult times the Walpole possessions and influence tended

to increase, so that Thomas, dying in 1514, could amply endow both his sons, who, moreover, by prudent marriages and profitable lawyering were able to again multiply their acres to such an extent that, in Elizabeth's time, we find three Walpole families with contiguous estates covering a tract of country that amounted to not much short of fifty square miles. But at this moment their worldly wisdom and prudent non-committal attitude towards shifting dynasties and changing faiths for a time deserted them, and two of their young men so hotly espoused the cause of the banned religion of Rome that they both suffered for it, one in life and the other in estate. Henry, the heir of Docketing, and Edward, the heir of Houghton, were together at school and college, and early developed strong Catholic tendencies; so much so in the case of Henry that they led him, as a



THE WEST FRONT.



law student at Gray's Inn, to press close to the Tyburn scaffold, where Father Campion, first among English Jesuits, suffered for his faith in 1581, and brought his friend, Sir Thomas Tresham of Rushton, within the grip of the Star Chamber, as we have seen. The papal bull deposing Elizabeth had been met by stringent laws against recusants, and popish priests were, by the act of setting foot on English soil, declared guilty of treason, and liable to the hideous death still dealt out to traitors. When, after hanging, Campion's body was drawn and quartered, drops of the blood spurted on to the young religious enthusiast who was watching the ghastly scene. To his heated and horror-stricken mind that was a call from heaven, and he resolved to devote himself to the cause for which Edmund Campion perished. In the years that followed both he and his cousin Edward went abroad, were accepted by the Society of Jesus and became priests. Henry returned to England on a mission in 1593, but, unlike Father Gerard, who was at this very time in the midst of his long and successful life of perilous adventures and hair-breadth escapes, his career as a proselytiser was short. He was arrested in 1594, and prison, torture and death followed. The lord of Houghton by no means shared his son Edward's religious views, and in his will had, as far as he could, preferred the younger Calibut. By a family arrangement Houghton became his, and thus was saved to the Walpoles when Edward became a priest and suffered forfeiture.

That the Calibut strain was free of the "papishe" taint was made clear by the grandson's attitude when Catholic James came to the throne. This first Sir Robert became a Whig of the most advanced school, actively aided the Revolution, and sat for his borough of Castle Rising in the Parliament which declared William and Mary Sovereigns, and ensured the Protestant succession. A strenuous country gentleman of the old type was this lord of Houghton. He was prepared to serve his country as a legislator and be a while in London, but his heart was in his home and in his Norfolk acres. He kept a pack of hounds and open house. He would drink with the best in a drinking age, but he was sober enough for the day's work, and was as hard-headed at a bargain as at the bottle. He was one of our earliest scientific agriculturists. Rotation of crops, variety in manuring, selection in stock, were all considered in the Houghton farming, so that its corn lands became the most productive and its cattle the most high priced in what was then the best farmed county. And this was of great moment to the open-handed squire, whose wife brought him nineteen additional mouths to sit round his hospitable board. Of this large quiver-full, Robert was the third son, a mere nonentity destined for a family living until the death of his two elder brothers brought him sharply home from Cambridge to take his place

as proximate successor to his rapidly-ageing father, not only in the ownership, but in the administration of the Houghton estates, and also to the family seat in Parliament, the family connection in politics and, we may add, the family traditions of copious eating and drinking. He was twenty-four when he married, succeeded and became M.P. in the same year 1700. Not a brilliant member, like his contemporary and lifelong opponent St. John, but a hard-working and hard-headed one, plodding and thorough, his support, his opinion and his pen soon became of value to Anne's Whig Ministers. This yeoman service to his party made him peculiarly obnoxious to the Tories, who on coming into power used a fairly plausible charge of his having accepted bribes in his official capacity of Secretary at War to remove him from the House and lodge him in the Tower. The case throws much light on the political morals of the day, and helps us to understand how Houghton was built and paid for. In return for granting a profitable forage contract he was said to have accepted two drafts amounting to £1,000. This was untrue. Walpole may have lacked morals, but he had plenty of prudence. He would take advantage of all sources of money-making which the practice and habits of his day permitted, but he would never overstep the boundary. A statesman who was a cool-headed financier had in those days abundant opportunity of multiplying his private fortune, and thus it was that the South Sea incident, which ruined thousands and shook the State, became one of the leading sources of Walpole's greatness. Returning to office at George I.'s accession in 1714, he left the Ministry again in 1717 owing to a split in the Whig Party. He was thus free of official connection with the Bubble during the time of its mad growth and sudden bursting, which led to the fall of the Government and the death or disgrace of several of its members. He spent this leisure from public business at Houghton, improving the estate, forming his famous collection of pictures and scheming the future rebuilding. But his watchful eye was never removed from either Change Alley or Westminster. He bought largely of South Sea stock in its early days when it had risen little above £100 per share, and he sold at the climax when it was touching £1,000. The crash followed, and he returned to power, when trade was paralysed and public credit destroyed, as the acknowledged saviour of the State, and ruled England for over twenty years. It was during the first half of his Premiership that the creation of the new Houghton was going on. What the old hall was like we do not know; no picture or description seems to survive. We can only surmise that it was roomy, as it sufficed for the housing of the nineteen children and for the entertaining of the numerous friends of the first Sir Robert. But it did not satisfy, in size or sumptuousness, the Prime Minister's large ideas and extravagant mode of living.



*THE EAST FRONT.*



Moreover, his brother-in-law and fellow-Minister, Lord Townshend, with whom he was beginning to quarrel, was head of a family who had hitherto been far more influential in Norfolk than the Walpoles, just as Rainham had been a far finer place than Houghton. This was to be no longer. Walpoles were to be first in Norfolk, and their home was to vie with the Italian palaces which the great landholders of England were building so finely and numerous. Blenheim was still in hand, Ditchley and Stoneleigh, Duncombe and Easton Neston were complete or receiving

finishing touches. Colin Campbell was earning great praise for his Palladian triumph at Mere-worth, and to him Walpole applied for a design. Once the design furnished, Campbell's connection with Houghton ceased. As Talman had built Hampton Court from Wren's design, and Wakefield had been Vanbrugh's understudy at Duncombe, so were Campbell's drawings handed over to Thomas Ripley for modification and erection. He was not prepared to act merely as clerk of the works, but "very much improved" Campbell's elevations, as Horace Walpole tells us. In place



THE STONE HALL.



THE SOUTH-WEST CORNER OF THE STONE HALL.

of Campbell's proposed towers he set domes topped with cupolas at the four corners of the main building, as they appear in the illustrations. He also altered the character of the colonnades which connect the wings with the centre. As it stands it is certainly a fine example of its age and style, and its general proportions are good. But the heaviness, then popular with others besides Ripley, appears in the architraves, pediments and rustication of the main floor windowing of the

east front. When it was built it rose rather gaunt in its great, flat, new-made and new-planted park, and the brown-coloured local stone was of gloomy hue, so that a traveller describes it as "the most triste, melancholy fine place I ever beheld. 'Tis a heavy, ugly, black building, with an ugly black stone." But though, even in its own day, some might cavil at its exterior, the interior received universal praise. The largest room is the Stone Hall, a cube of 40ft., and one



of the very finest of the long series of its kind included in this volume. The coved frieze of the ceiling, with its numerous amorini clinging to and playing about the garlands,

central heraldic achievement, supported and gartered. The bas-reliefs from the antique and Rysbrach's sculptured boys lying on the door pediments are typical decorative work of their



STONE HALL CHIMNEY-PIECE.

is quite first-rate in design and execution. In carrying out this rich example of stucco-work, Artari took care to make it distinctive of its owners, as may be seen by the medallion portrait of Sir Robert in the frieze and by the

day, and Duncombe, Ditchley and Stoneleigh offer cognate examples. In fact, Rysbrach, afterwards the most popular sculptor of his day, was, as a young man coming from Antwerp in 1720, employed equally by Kent and Gibbs,



CEILING OF STONE HALL, SOUTH-WEST CORNER.



CEILING OF STONE HALL.



and hence the similarity between the Houghton and Ditchley halls.

Though Ripley was responsible for the exterior of Houghton, and Rysbrach and Artari worked in stone and stucco in the hall, the man chiefly responsible for the interior decorations was William Kent. We have found him painting the hall ceiling at Ditchley, and though afterwards better known as architect, furniture designer and landscape gardener, he first

came into fashion as a painter of portraits and ceilings, though these were by no means of high quality; and Horace Walpole tells us that "In his ceilings Kent's drawing was as defective as the colouring of his portraits and as void of merit. Sir Robert Walpole, who was persuaded to employ him at Houghton, where he painted several ceilings and the staircase, would not permit him, however, to work in colours, but restrained him to chiaroscuro. If his faults are thence not



ENTRANCE DOOR OF SALOON.

*The walls of the saloon are hung with the original, s. 18 brocade.*



SALOON CHIMNEY-PIECE.

so glaring, they are scarce less numerous." His work appears clearly in the picture of the staircase, and also on the ceilings of various rooms. But this was by no means all for which Sir Robert "was persuaded to employ him," for Horace elsewhere confesses his opinion that "he had an excellent taste for ornaments, and gave designs for most of the furniture at Houghton"; and in Isaac Ware's folio plates of the Houghton plans, published in the year of its completion,

Campbell is not mentioned, Ripley is given as architect of the fabric only, but Kent as the designer of the whole of the decorations. The illustrations, therefore, are essentially an epitome of his interior work. He founded his style on Inigo Jones, and there is distinct similarity, especially in the staircases, between Houghton and Coleshill, one of the latest and best productions of the earlier master. But Kent was comparatively cumbrous, unbalanced and exuberant.



The Houghton chimney - pieces and overmantels, door - frames and pediments, cornices and ceiling panelings, as well as the chairs and tables, beds and consoles, are all very splendid and very dexterously wrought, but they lack Inigo Jones's sense of proportion and intelligence of line, and show none of the purity and reticence of the next developments of the classic style as exhibited soon after Kent's death by Robert Adam. The excellence of the craftsmanship often saves the deficiencies of the design, as in the sphinxes and amorini which appear in the great gilt consoles, as well as



*SOUTH-EAST CORNER, STONE HALL.*

their birthday gowns. The one he decorated with columns of the five orders; the other, like a bronze, in a copper-coloured satin with ornaments of gold."

Over one of the entrance doors of Houghton it is inscribed in Latin that Robert Walpole began the house in 1722 and completed it in

in the hall ceiling. And yet, in his own generation, Kent was supreme. His taking manners made him a great social success, and he became the universal arbiter of taste. "So impetuous was fashion that two great ladies persuaded him to make designs for



*THE MARBLE PARLOUR.*

1735. That the interior was not reached till 1726 is shown by the prevalence there, as a decorative motif, of the Garter, an order which Sir Robert only received in that year. But long before 1735 the new house was ready not merely

they hunted six days a week, and their host was most cheerful and good-natured. Sir Thomas describes the house as less than Mr. Duncombe's (which Vanbrugh had lately completed, as well as Castle Howard), but "the best in the world



*CHIMNEY PIECE, MARBLE PARLOUR.*

for habitation, but for entertaining on a large scale. A letter of December, 1731, from Sir Thomas Robinson of Rokeby to Lord Carlisle at Castle Howard, tells him of a Houghton house party which he had just attended. They sat down to meals twenty to thirty, at two tables,

of its size in capability for reception and convenience of State apartments." The "finishing of the inside is a pattern for all great houses." He notices the "vast quantity of mahogoni," "finest chimneys of statuary," "ceilings in the modern taste by Italians, painted by Mr. Kent, and



finely gilt"; walls hung with Genoa velvets and damasks are so plentiful that "this one article is the price of a good house, for in one drawing-room" (he no doubt refers to the saloon) "they

candles, and the total candle cost in the house had been £15 per night. From another source we learn that during the Duke's visit "relays of horses were provided on the road to bring rarities



GREEN STATE ROOM.

are to the value of £3,000." He tells us that during the visit of the Duke of Lorraine (afterwards the Emperor Charles VII.) "the consumption, both from larder and cellar, was prodigious." They had dined in the hall lit by 130 wax

from the remotest parts of the kingdom with all possible speed"; and that "Mr. Lambert, the confectioner, who hath prepared most of the desserts for the nobility who have hitherto entertained the Duke of Lorrain," was at Houghton



*THE GREEN STATE ROOM.*



with several of his servants preparing a most magnificent one there, while eight carriages were constantly passing night and day between London and Houghton "with necessaries for the said entertainment." The hall was then used for these banquetings, because the State dining-room was not yet complete, but was to be, as Robinson heard, "marble lined." This plan was modified, and the one side which is illustrated is alone treated in this manner. The deep white marble alcoves are fitted with sideboards in various coloured marbles solidly constructed to bear their

heavy burdens; for here, as soon as it was complete, took place the lavish feasting and heavy drinkings of the famous "Houghton meetings," the popular series of house parties which yearly occupied the Parliamentary recess. The decorations show that the room was dedicated to drink. Rysbrach's bas-relief over the chimney-piece represents a sacrifice to Bacchus, and from floor to ceiling this great marble structure is wreathed with grapes, and grapes in mahogany decorate the overdoors. The lavish employment of this wood might well surprise Robinson. Small quantities



THE WHITE DRAWING-ROOM.



THE EMBROIDERED ROOM.

had reached England late in the seventeenth century, and had been preciously employed for veneer and the manufacture of little boxes. Under Queen Anne it began with rarity to be used for whole pieces of furniture, and even when George II. became King it was a costly material, to be treated with prudence. Sir Robert—determined that his new house should be the best of its day—saw that its abundant

introduction as the characteristic wood of all the rooms would give Houghton a unique distinction. The mahogany that then reached our shores was costly, certainly, but of the finest quality as to closeness of grain and richness of figure, derived from the largest and oldest trees near the coast of Cuba and one or two other West Indian islands. Shiploads of it must have been needed at Houghton. Doors and shutters of it 3in. thick





ONE OF THE STATE DOORWAYS.



SIR ROBERT'S DRESSING-ROOM.



THE LIBRARY.

may be counted by the score—by the hundred almost. The staircase is of it; it forms the lining even of a dressing-room which is illustrated. The great saloon doorway, with its columns, its entablature, its pediment all heavily enriched and gilt, is reported to have alone cost £1,000. In the same room it forms the material of an exceptional set of furniture, consisting of two settees, twelve chairs and six stools, all very characteristic of the good and bad points of Kent's productions—a medley of fine detail poorly put together. The acanthus work of the cresting is graceful and crisp. The scrolls of arms and legs retain a seventeenth century feeling, while the great frontal scallop shell is a most favourite device of Kent. It appears, as may be seen, on chimney, overmantel and cornice of the "Cabinet room," and there is a great specimen in velvet and gold embroidery occupying most of the back of the 15 ft. high bed in the green State room. This fine chamber, its walls hung with tapestry representing the loves of Venus and Adonis, and containing another interesting, but more reserved, set of mahogany chairs, is the one the Duke of Lorraine occupied. But the green bed was probably not yet ready on the occasion of his visit, and we learn that he lay in the embroidered bed of finest Indian needlework which is illustrated.

All this represents the home life and work of Sir Robert in the fulness of his manhood and the height of his power. But there was to be a day of reckoning for the man whose domineering spirit drove all talent into opposition, and whose craving for magnificence led him into ruinous expense. In 1742 he had to exchange office and influence for an earldom and retirement. Three years later the great Minister, the magnificent builder, the profuse entertainer, lay dead, and his younger son, Horace, writes to a bosom friend: "It is certain he is dead very poor. His debts, with his legacies which are trifling, amount to £50,000. His estate, a nominal £8,000 a year,

much mortgaged. In short, his fondness for Houghton has endangered Houghton. If he had not overdone it he might have left such an estate to his family as might have secured the glory of the place for many years; another such debt must expose it to sale. If he had lived, his unbounded generosity and contempt for money would have run him into vast diffi-



THE CABINET ROOM.

culties. However irreparable his personal loss may be to his friends, he certainly died critically well for himself." Luckily his eldest son, who succeeded as Earl of Orford, derived at least £10,000 a year from the sinecure places his father had procured for him. With the grandson it was different; and then the pinch began. In 1761 his uncle Horace, seeking re-election at King's



Lynn, stays at Houghton, and finds the house silent and deserted and the garden overgrown and unkempt. He sits in the mahogany-lined dressing-room, which had been his father's, "by his scrutoire where, in the height of his fortune, he used to receive the accounts of his farmers, and deceive himself, or us, with the thoughts of economy. How wise a man at once, and how weak! For what has he built Houghton? for his grandson to annihilate, or for his son to mourn over." The grandson did not annihilate, but he stripped Houghton of its fairest flower. "The house is not the object at Houghton," wrote Gilpin in 1769, "the pictures attract attention," and another visitor calls them "the most glorious collection both for number and choice in this country, or perhaps in any other, those of the Duke of Orleans excepted. I stayed there but three hours, but would have given more weeks to have examined them thoroughly." The third Lord Orford seems to have alternated between fits of extravagance and of insanity. Recovering, rather unfortunately, from one of the latter in 1779, and wishing, perhaps, to indulge in one more of the former, he determined to part with his grandfather's far-famed gallery. The time

was unpropitious. The American Colonies were winning their independence and France was winning our West India Islands. No one at home had heart or money for picture buying. But the Czarina Catherine was at work bringing Russia into line with the Western States as a civilised and art-loving empire, and here was a chance of equalling, by a stroke of the pen, any then existing Royal collection. For £40,000 she purchased the pick of the Houghton pictures—family and presentation portraits and works of Italian masters of the second class alone remained upon its walls. "It is the most signal mortification to my idolatry for my father's memory that it could receive," cries Horace. "It is stripping the temple of its glory and of his affection. A madman excited by rascals has burnt his Ephesus. I must never cast a thought towards Norfolk more; nor will I hear my nephew's name if I can avoid it." Yet, twelve years later, as an invalid of seventy-five, Horace Walpole had, reluctantly but of necessity, to cast many a thought towards Norfolk. His nephew was dead, and he was Earl of Orford and owner of Houghton. At his death it went to his sister's grandson, the Earl of Cholmondeley, and his descendant is the present owner.



THE STAIRCASE.

# WOLTERTON HALL, NORFOLK.

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WOLTERTON is the eighteenth century place of an eighteenth century statesman and diplomatist, and until that time its annals are well-nigh a blank. In Blomefield's "History of Norfolk" it receives curt treatment. It was a manor held by the de Woltertons as early as the twelfth century and until 1401, when it went to co-heiresses, and so passed to various owners as two manors until both were bought, as was also the adjoining manor of Mannington, by Mr. Horatio Walpole, "who hath built an elegant family seat here at which he generally resides." This description was evidently written about the middle of the century, after the house was complete and before its owner went to the House of Peers. He was generally, at this time, called "Old Horace," to distinguish him from his already well-known and popular nephew, "Young Horace" of Strawberry Hill fame. The purchase by a cadet of the Houghton family of the manors of Wolterton and Mannington

is a proof of the strong attachment of the sons of Norfolk to their native soil, while the house shows that, in humbler fashion, Horatio followed in the architectural footsteps of his elder brother, Sir Robert, and began his building while the work at Houghton was in progress. Born in 1678, Horatio Walpole became a Fellow of King's College, Cambridge, in 1702 and entered Parliament as member for the family borough of Castle Rising. Although occasionally changing his constituency, he remained a Member of the House of Commons for over half a century, when he exchanged it for the Lords. These were days when a seat in the Commons was quite compatible with occupations which made regular attendance impossible, and for thirty-five years Horatio was very frequently abroad on diplomatic missions. He was Stanhope's secretary in Spain in 1706—a year when it seemed that English arms would place a Hapsburg instead of a Bourbon on its throne. In 1710 he acted under Townshend—already the political ally but



THE SOUTH AND WEST FRONTS.



not yet the brother-in-law of the elder Walpole—at the unsuccessful peace conferences. With the advent of George I. to the throne and of the Whigs to power, he obtained an Under-Secretaryship of State, but was out of office with his brother from 1717 to 1721. In the latter year began Sir Robert's long period of political supremacy, and Horatio went forward rapidly in his career. He had employed part of his period of leisure in finding a wife. In 1720 he married Mary, daughter and co-heiress of Peter Lombard,

who was a wealthy London merchant of French extraction. With a rich wife and a re-entry into profitable offices of State, Horatio saw himself in a position to launch out as a landed proprietor, and he shortly afterwards purchased his Norfolk manors. At Mannington there was an old moated house of late Gothic type, but we know nothing of what buildings stood at Wolterton at the time of Horatio's purchase. If the house was then of the same character, and in the same condition as the church remained to the end of



WEST SIDE OF THE WHITE HALL.



UPPER STAIRCASE.

Horatio's days, it can be understood that the new owner was not sorry when, while he was at his ambassadorial post, it was burnt down. St. Margaret's is described at the time as being a little thatched structure, whose south aisle and north chancel vestry were "down." The new building of Houghton began in 1722, and two years later Horatio commissioned his brother's working architect to build him a small and simple edition of it. At Houghton, Ripley was only one step higher than a clerk of the works. He had

to carry out, though he was allowed to modify, another architect's elevations, while the interior decorations were under Kent's supervision. But at Wolterton he had *carte blanche*, the more so as it was built at a time when his employer was mostly abroad. Sir Robert was not satisfied with the policy of Sir Luke Schaub, our French Ambassador, and sent his bother to watch. Sir Luke was of Carteret's party, and Carteret was always ready, for the sake of obtaining Royal favour, to support George I.'s Hanoverian policy,



which might at any time land England in the Continental war which Sir Robert so much dreaded and was determined to avoid. Sir Luke was soon recalled, and Horatio Walpole became Ambassador at the Court of Versailles and afterwards at The Hague, whence he did not return home till his brother's period of power was drawing to a close.



IN THE DINING-ROOM.

We find him in 1742 defending his brother against the now-triumphant Opposition and going down to Wolterton to burn all compromising papers. The new house had long before been completed, and now became the chosen spot in which the superseded diplomatist spent much of the evening of his life, while still coming to

London for Parliamentary sessions. As far as the great difference in size admitted, Ripley adopted the same scheme of arrangement at Wolterton as at Houghton. In both cases a State suite of apartments occupies the first floor over an above-ground basement of less important family rooms. The entrance at Wolterton is to the north and

is now limited to a modest door at the ground level. Originally, here as at Houghton, the white hall on the first floor was reached by a wide and lofty flight of steps which admitted to the great portal on ceremonious occasions. At both houses these flights of steps were afterwards removed, but their replacement at Wolterton is now proposed. As in both cases the ground floor entrance was intended for habitual use, the main staircases, occupying a well in the centre of the houses, started from this level. At Houghton the whole is of mahogany; at Wolterton the balusters are of iron rising from stone steps, and the handrail alone is of the wood which was still considered somewhat precious. This staircase does not continue to the top of the house, whose uppermost floor looks down into the well through a set of windows and gives a semi-outdoor appearance to this feature. The delicacy and reserve of the plaster-work — architraves, pediments and cornices — contrast not unfavourably with the florid, if splendid, work which Kent put into Houghton, and show that Ripley at his best was not necessarily

“heavy and tasteless.” The same character is found in the hall and saloon, which here, as at Houghton, occupy the centre of the house; while three lesser rooms lie west and three east of them, completing the suite. Along the south elevation, whose middle windows, under a projecting pediment, are those of the saloon, a gallery terrace

is carried on arches, and has ample descents at each end into the garden, which has recently been laid out. The house is built of a fine, small red brick, with stone dressings for window-cases, roof cornice and parapet. It is simple and severe,

country are very well wooded. The interior decorations show how thoroughly Ripley was still under the influence of Inigo Jones. He did not possess the master's admirable sense of form and proportion, but he studied his designs



THE WEST DRAWING-ROOM.

but an agreeable specimen of early Georgian architecture, the square block of the house being extended and relieved towards the east by lower outbuildings and a stable with a well-shaped cupola. It stands at the end of a stately avenue, and the whole park and surrounding

and appropriated much of his style with considerable success, just as Kent did at Houghton, at Rainham and at Holkham. The white hall, though not of the size and height of those which were then in vogue in great country houses—such as Oulton and Duncombe,



Ditchley and Barnsley — is a very complete and successful decorative unit. There is well-thought-out connection and adaptation of the selected schemes (in which the egg and tongue plays the most prominent part) in chimney and door-frames, plaster panel and ceiling. In the saloon the decorative work is richer where it occurs — witness the elaboration of the marble mantel-piece and of the doorways — but there are large plain surfaces left on the walls for the exhibition of pictures and tapestries.



WEST CORNER: SALOON.

In the dining-room, Inigo Jones's favourite device of a mask with drapery scrolls is seen in the chimney-piece; but the scrolls are made to disappear into the framework of the structure and reappear at another place. This is just one of the clever conceits which, with both Ripley and Kent, took the place of true and instinctive taste and was very fashionable in their time, and we have seen similar examples at Halswell and Cefn Mably. In this room hang portraits of George II. and Caroline by

Kneller. Although Horatio Walpole was somewhat brusquely outspoken and always opposed the warlike and Hanoverian proclivities of his Royal master, he was ever a favourite with the King and Queen, to both of whom, in his office of Cofferer, he had constant access when at Court. The dining-room occupies the north-west corner and opens out from the white hall. From it the visitor passes into the small central room of the west elevation, which has the well-proportioned "Venetian" window with

pilasters and entablature, which is seen in the picture of the exterior of the house. The room contains the most successfully designed of Ripley's mantel-pieces. Here, too, is a portrait of Cardinal Fleury, a statesman long closely connected with the owner of Wolterton. When Horatio Walpole succeeded Schaub at Paris he at once recognised in Cardinal Fleury the coming man, and placed himself on a footing of perfect confidence with him. In December, 1725, when Fleury had retired to Issy and was supposed to be banished from Court, Walpole visited him there, and the Cardinal Minister never forgot this delicate and apparently almost dangerous attention. As a matter of fact, Walpole was acting entirely from his head and not from his heart. He had got secret information of the real circumstances, and rightly judged that Fleury would soon be all-powerful and that his friendship with him would be one of the

best guarantees of the European peace which was the basis of the Walpole policy. It was a clever stroke and a strong proof of that sagacity and clear-sightedness which our Ambassador possessed, despite his nephew's poor opinion of him. Throughout "Young" Horace's correspondence with Mann there is a continued depreciation of "Old" Horace and his family. At first it does not go further than light banter and good-humoured criticism of his uncle's foibles. Like his father, his uncle was careless of his appearance; but,



IN THE SALOON.



unlike the profuse Sir Robert, Horatio was a careful and thrifty man. This accounts for the allusions in one of Horace's letters to his friend in Florence after a visit to Wolterton in 1742. It is dated from Houghton in the September of that year. "I could not write to you last week for I was at Wolterton and in a course of visits that took up my every moment. . . . You know I am not prejudiced in favour of the country, nor like a

stay-maker's daughter. When ambassadress in France, the Queen expressed surprise at her speaking so good French. Lady Walpole said she was a French woman. 'Vous Française Madame! Et de quelle famille?' 'D'Aucune, Madame,' answered my aunt. Don't you think that *Aucune* sounded greater than Montmorency would have done?" This correspondence is full of amusing anecdotes of his Wolterton relatives. The year after his visit there, and at a time when the political hatred



SOME FAVOURITE CHINA.

place better because it bears turnips well, or because you may gallop over it without meeting a tree: but I really was charmed with Wolterton; it is all wood and water! . . . Their house is more than a good one; if they had not saved eighteenpence in every room it would have been a fine one." He afterwards put the idea in verse:

What woods, what streams around the seat!  
Was ever mansion so complete?  
Here happy Pug and Horace may  
(And yet not have a groat to pay),  
Two things they most have shunn'd perform;  
I mean they may be clean and warm.

Pug was "Mr. Walpole's name of fondness for his wife," and however much young Horace afterwards quarrelled with and abused his uncle (who had attempted a resettlement of the Houghton estates, which would have brought them to his descendants), he never was blind to the excellent qualities which his aunt possessed. Her perfect honesty as to her ancestry delighted him, and he is never tired of telling the tale of her answer to the French Queen's question. Writing to Mann long after his uncle's death, he says: "The Dowager Lady Walpole, you know, was a French

of the Walpoles was still strong, Mr. Walpole quarrelled with Mr. Chetwynd—a high Tory—in the House of Commons. A remark of the former's led to the latter's retort, "I hope to see you hanged first," whereupon Mr. Walpole immediately seized him by the nose. They went out and fought and Chetwynd was wounded. Coxe, in his "Memoirs," held this as an occasion when Walpole "displayed that personal courage which he possessed in an eminent degree." But his incorrigible nephew burlesques the whole thing, and adds, "Don't you delight in this duel? I expect to see it daubed up by some circuit-painter on the ceiling of the saloon at Wolterton." His uncle's thrift was strongly present in his choice of painters, and Horace refers with contempt to the Wolterton collection, and especially to the work of Astley, who had painted "the whole Pigwiginhood, which I call the progress of riches. There is Pigwigin in a laced coat and waistcoat. The second son has only the waistcoat trimmed; the third is in a plain suit and the little boy is naked!" Pigwigin was the son and heir, and the nickname—after a

fairly knight in Drayton's "Nymphidia" was early given to him by his cousin and senior. "Pigwiggin" might well have embroidered clothes, for in 1748 he married a daughter of the Duke of Devonshire, to his father's immense delight, who talks of "my new and great alliance which gives me, indeed, infinite joy and satisfaction." There was a personal element in this satisfaction, for might it not shortly lead to a long-coveted peerage? In 1742, when his brother became Earl of Orford on his resignation, it was reported that Mr. Walpole was to be a peer, and the report is sent on to Mann accompanied by some ill-natured verses:

By none ever trusted yet ever employ'd.  
In blunders quite fertile, of merit quite void:  
A scold in the senate, abroad a buffoon,  
The scorn and the jest of all Courts but his own.

If such was his nephew's opinion of him, no wonder that the many and bitter political enemies of the Walpoles expressed themselves strongly about him, and that Smollett sums him up as "blunt, awkward and slovenly; an orator without eloquence, an ambassador without dignity, and a plenipotentiary without address." Half a century after his death Archdeacon Coxe was able to survey the scene in a more just and

philosophic spirit, and, while acknowledging many faults and weaknesses, do tardy justice to his real merits. The estimate of his biographer still holds as the correct one. His peerage did not come till 1756, when he was created Lord Walpole of Wolterton. Next year he died, and "Prince Pigwiggin" reigned in his stead. When the male line of Sir Robert died out in the person of his younger son Horace, Houghton, in accordance with Sir Robert's intentions, which his brother had failed to upset, went to his daughter's family. But the Earldom of Orford was re-created in 1806 and bestowed on the Wolterton branch, who still enjoy it. Wolterton itself went through evil times during the middle of the nineteenth century and lay derelict for forty years. Though dry rot destroyed some of its woodwork, the splendid quality of the plaster used by the eighteenth century builders saved Ripley's walls and ceilings from injury. The original decorations are as sound and as fresh as ever, and the recent return of the fourth Earl of Orford of the last creation to his great-great-grandfather's renovated and refurnished house ensures its future as a home that combines dignity and comfort, splendour and homeliness to an unusual degree.



IN THE ROOM WITH THE "VENETIAN" WINDOW.





# HOLKHAM, NORFOLK.

WHEN we remember that the father of the Earl of Leicester who died this year was born while the great house at Holkham was yet in progress, we are apt to look upon it as a somewhat recent creation. But, then, we must bear in mind that these two men held the estates for the remarkably long period of 133 years, and that the father was born when George II. was King. Holkham was planned and executed during his reign, of which it is the most complete architectural expression. Even so, it is more of a survival than a departure. Robert Adam had started on his career before George II. died, but Holkham shows no signs of the cold reserve and severe delicacy of his decorative style. It is, indeed, one of the small group of remarkable seats in North Norfolk, which a circle having a radius of not more than six miles encloses, and which we owe to the direct action or to the inspiration of Inigo Jones. Of Rainham and of Houghton we have already had much to say. The one was the work of Inigo Jones, the other

was planned and carried out by men who accepted him as a master. Holkham, though it was not begun till Houghton was finished, was built in precisely the same spirit.

Nor is the relationship of these three great houses merely architectural. They are linked also by their social and political history. It was partly a desire to outstrip the grandeur of Rainham and oust the Townshends from the position of being the premier family of North Norfolk that led to Sir Robert Walpole's coolness and quarrel with his brother-in-law, and to his replacing the old Houghton manor house with a magnificent palace. But the ascendancy of the Walpoles in the county was short-lived. As they decayed, the biggest house, the most acres, the greatest influence, all became the distinction of the Cokes of Holkham, who had originally begun their career as Norfolk squires by the purchase of some outlying Townshend lands. Such, at least, is Blomefield's account, which does not, however, quite tally with the documents in the Holkham muniment-room, and



THE NORTH FRONT.



until these are fully and finally examined and co-ordinated it is impossible to be certain of complete accuracy as to the details of the devolution of the Coke estates.

Robert Coke was a fairly successful lawyer under Edward VI., and inherited property in the

for which Nicholas Stone received £400, erected to Edward Coke, who followed but far outstripped his father in his profession, and has ever maintained his reputation as one of the greatest lights of the law which England has produced. Though this great Chief Justice



*CAREFUL CLASSIC WORK.*

parishes of Mileham and Tittleshall, which lie south of Rainham. He also purchased Burghwood Hall, in Mileham parish, and here his son Edward was born. Tittleshall Church is still rich in monuments, of which the finest is that,

prided himself on his scrupulous honesty, and "thanked God he never gave his Body to Physic, his Heart to Cruelty or his Hand to Corruption," he yet made enormous sums of money, which, with the addition of the fortunes



*SOUTH SIDE OF THE CENTRAL BLOCK.*

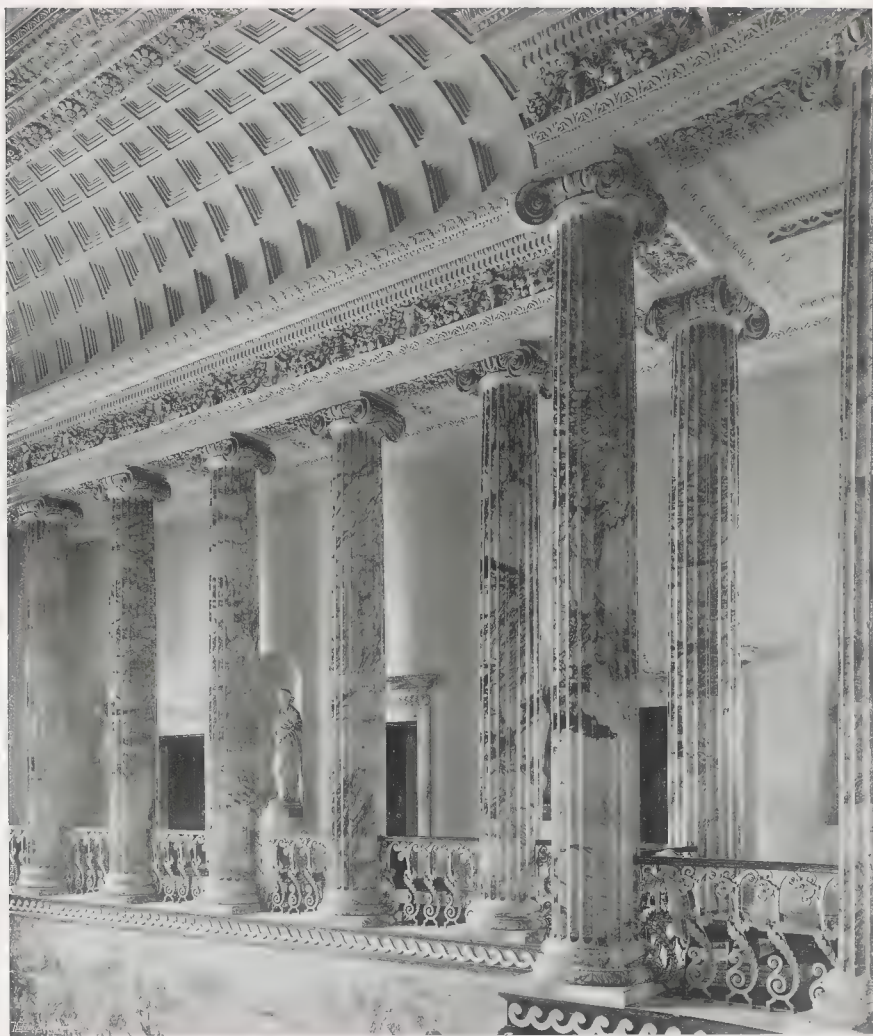


of his two wives, enabled him to realise his ambition of becoming a great landowner. He bought estates in all parts of England, and in his own county of Norfolk is reputed to have died in 1633 seized of sixty manors. A share of these his fourth son John inherited, and by marriage and purchase he added that of Holkham, where his father had already bought some land in 1609. The chief manor of the parish of Holkham, which lies amid the sand-dunes and marshes of the coast, was bought by Lord Mayor Geoffrey

Boleyn, who also acquired Blickling. But when his descendant, Queen Elizabeth, was on the throne, William Wheatley, "prothonotary of the Common Pleas," had a house here named Hill Hall, and it remained the chief seat of the estate after the Wheatleys acquired the head manor under King James, and after John Coke, who married their heiress, became sole landowner in 1659. His son ended his line, and Holkham passed to the descendants of the fifth son of Sir Edward, whose vast inheritance now became largely held



*THE HALL: ASCENT TO SALOON.*



*EAST GALLERY OF HALL: FROM SALOON.*

by this younger and, ultimately, sole surviving branch, which itself, ere long, showed a strong tendency towards extinction. Twenty-nine years was the short life-span of both Robert and Edward Coke, father and son, while in the next generation, though Edward left three sons, on the death of Thomas, the eldest, in 1759, the male line of the Chief Justice came to an end, and the name of Coke was continued not by birth but by assumption.

When Mr. Edward Coke and Carey his wife both died in 1707, their son Thomas was ten years old, and after five years of education under his maternal grandfather's roof he set out for prolonged Continental travel. The wealth

and importance which his great inheritance gave him enabled this lad of a commoner's family to be accompanied by an equipage meet for a youthful Duke on the Grand Tour. There was a coach and six besides other horses and carriages, and the numerous retinue was headed by "a chaplain a Gentleman of the Horse a Mr. Steward and a Valet de Chambre." But it was not merely in outward pomp that Thomas Coke thus exhibited that love of magnificence which he afterwards retained as Earl of Leicester. He showed it also in inward culture, and that culture sought an outward expression in a patronage of the arts, not merely splendid, but discriminating and informed. Of his six years' absence abroad,



much was spent in Italy, and he took eager and intelligent advantage of all the opportunities which Italy then offered as a place for furnishing both the brain and the palace. The lad had a real knowledge and love of classic literature, as well as of classic art, and since, among Roman historians, he gave Livy the first place, he determined to possess himself of all available material for a future life and edition of the works of that author. He commissioned a well-known Roman scholar, Antonio Biscioni, to collect every possible printed book and manuscript bearing on the subject; and though his idea of connecting his name directly with a new *magnus opus* was never realised, yet

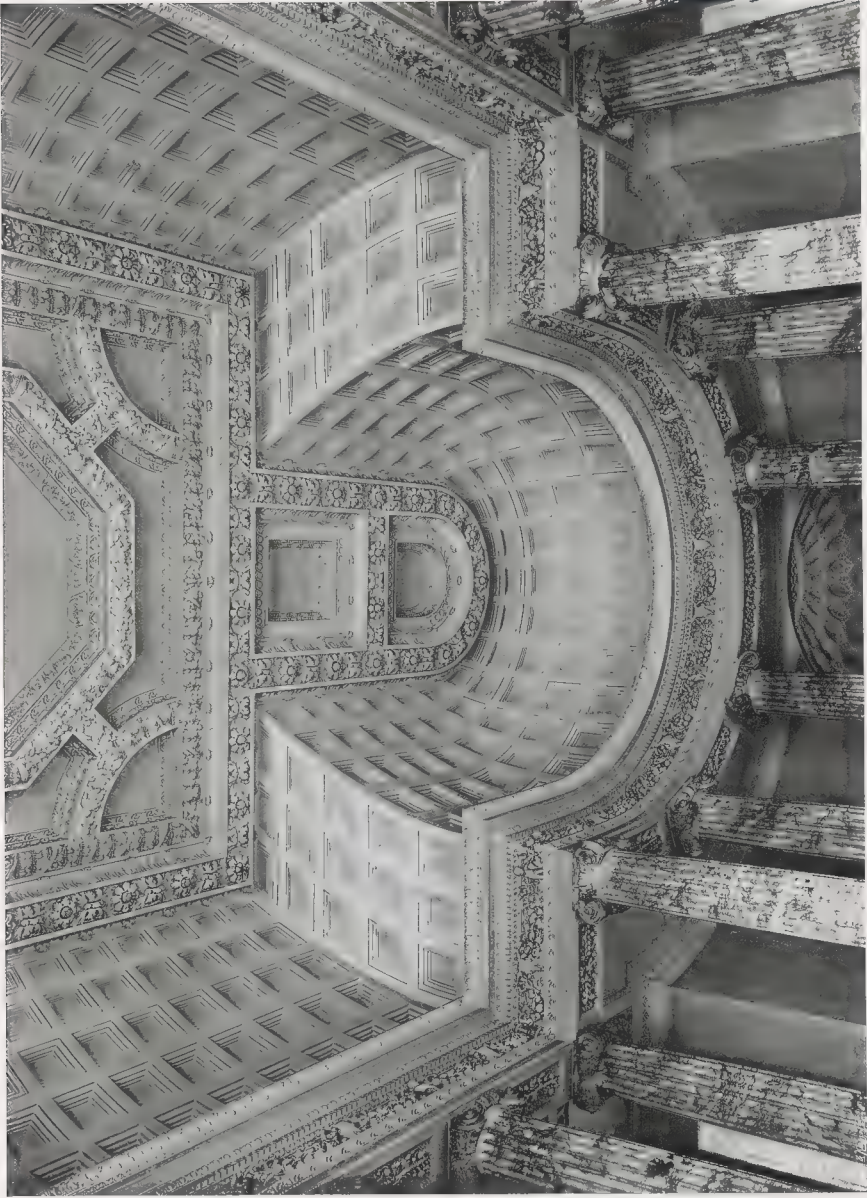
Norfolk," tells us that: "He had secretly bought a beautiful headless figure of Diana for £1,500, which, on nearly indisputable authority, is believed to have belonged to Cicero. It is considered to be one of the finest specimens of classical drapery and, perhaps, the most beautiful representation of the goddess in existence. After its purchase, the Cavaliere Camillo Rusconi, an eminent Italian sculptor, added the head and some of the fingers, which are the only parts that are modern. Having secured this statue secretly, Thomas Coke sent it out of Rome by night into safe keeping at Florence; but the Government got wind of this action, the Pope caused him to be



EAST GALLERY OF THE HALL.

Holkham still possesses an unrivalled collection of Livy's works. But if he was keenly interested in the acquisition and understanding of ancient books and manuscripts, still more did he devote his mind and fortune to all matters connected with both ancient and recent art. The walls of Holkham still bear evidence of his extensive and wise purchase of Old Masters—such as the great number of exquisite canvases by Claude which almost exclusively occupy the walls of one of the great rooms—while the sculpture gallery contains, among other antiques, that notable statue which cost its purchaser a temporary loss of liberty. Mrs. Stirling, in her interesting book on "Coke of

arrested and imprisoned, and he was released only on the special solicitation of his friend the Grand Duke of Cosmo." This description is correct except as to the price paid. The household accounts show this to have been 900 Roman crowns, and these were probably worth about 4s. apiece. The accounts further show that the purchase was made in 1717, and that, though the statue was got out of Rome and safely lodged at Florence in that year, yet it did not reach England till 1719, when Custom duties and officers' fees to the amount of £20 6s. 6d. were paid as "expenses relating to y<sup>e</sup> Statue of Diana brought over in the *Superb* Man of War."



*PART OF THE HALL ROOF.*



While he was thus largely and laboriously collecting books and manuscripts, pictures and statuary, the question of their ultimate housing seems to have already occurred to him. Although he had inherited vast estates, he was not possessed of any really great country house, either of the older style, such as Blickling, or in the more classic mode which had become fashionable after the

old pedigree merely tells that John Coke married "Meriel dau. and heiress of Anthony Wheatley of Hill Hall Norfolk," but a note in the "Norfolk Tour," published in 1829, declares that the present mansion was built "upon the site of the old manor house of Hill Hall." If this is so, it will account for no trace of it remaining, and it was certainly never considered as of any importance



ALABASTER COLUMNS OF THE HALL.

Restoration. Longford was, probably, then the best seat held by the descendants of the Chief Justice, but it remained in the line of his sixth son until 1727 and never belonged to Thomas Coke. There seems to be no record whatever as to the size and character of the Norfolk home which had come to the Cokes from the Wheatleys, and even its position seems none too certain. An

by the man who had become, ere he was of age, the possessor of a splendid collection of Italian art objects and a confirmed lover of classic architecture, such as Vitruvius systematised it in his writings and Palladio adopted and adapted it for the Renaissance age. Whether Thomas Coke's natural bent led him to such a study or whether it resulted from the company

he kept it is difficult to say, the more so as there is little or no positive record of his companionship with Richard Boyle or William Kent during his stay in Italy. It is rather curious that there are no adequate lives (and not sufficient materials for the writing of such lives) of the men who had the greatest influence on every form of art in England during the reigns of the first two Georges. Richard Boyle, third Earl of Burlington, was two years senior to Thomas Coke, and, like himself, spent several of his younger years on the Continent, where he came across the young Yorkshireman who had been apprenticed to a coach painter, but whose promise of success



*A CHIMNEY-PIECE IN DINING-ROOM.*

in the higher walks of art induced some men of wealth to send him to study at Rome. Similarity of taste brought together the "peer and the peasant," and, on their return to England, Kent became an inmate of Burlington's house and remained so till the day of his death. The date of that return is 1716, the year when Lord Burlington came of age, was appointed Lord-Lieutenant of the West Riding of Yorkshire and began the reconstruction of Burlington House. Mrs. Stirling must therefore be wrong when she says that Thomas Coke came home "accompanied by his friend Lord Burlington and by Mr. Kent"; for she shows by the carefully-kept accounts of his steward, Edward Smith, that he



*DINING-ROOM.*



landed at Dover on Tuesday, May 13th, 1718. He, therefore, remained abroad two years longer than the others; but when, a dozen years later, Burlington was the foremost architectural authority, and Kent the leading professional in that art, the former discussed and the latter designed the plans of Holkham. But the earlier connection in Italy, though probable, can only refer to a time before Thomas Coke was nineteen. It is an assertion resting on no documentary evidence, but made on account of its plausibility, and it

after that May landing in 1718, we are told by Edward Smith that his "Mastor attained to ye age of twenty-one years, and upon Thursday, the 3rd of July following, was married to ye Right Honourable ye Lady Margaret Tufton, a Lady of great Beauty, singular Virtue and goodness, being 18 years of age ye 16th of June, 1718." She was the daughter of the last Earl of Thanet, and eventually inherited, in her own right, the ancient family barony of Clifford; but the strong, not to say autocratic, character

of her husband practically effaces her from our history until her widowhood revealed her own distinct individuality. Their early married life, according to Mrs. Stirling, was largely spent at Longford, though it then belonged to their cousin, Sir Edward Coke. Nor can they have occupied it merely as a honeymoon loan, as Edward Smith's accounts cover the expenses not only of household and stables, but of gardens also. And certainly, during his early married life, there is nothing much to connect Thomas Coke with Norfolk beyond his political connection with Sir Robert Walpole, whom he supported in the Commons at first, and in the Lords after the Minister obtained for him the barony of Lovel of Minster Lovel in Oxfordshire—one of the many of the Lord Chief Justice's manors. This was in 1728, after which he began to press for the Earldom of Leicester, but did not attain to that rank until



DIANA: IN THE SCULPTURE GALLERY.

does not appear in print until some years after the death of all three persons concerned—that is, when in his preface to the second edition of "The Plans and Elevations of Holkham," Robert Brettingham wrote that "the general idea was first struck out by the Earls of Leicester and Burlington, assisted by Mr. W. Kent, who had been encouraged in his studies at Rome by the joint patronage of those two Noblemen, at that time making the tour of Italy."

As soon as he was home once more, Thomas Coke's first thought was marriage. A month

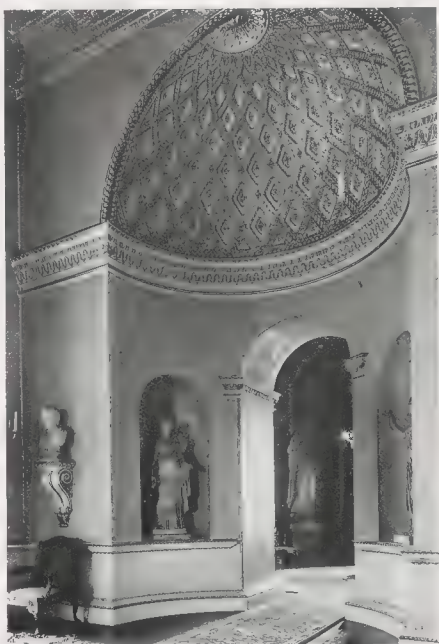
1744. London saw most of him in those days, and he was a well-known figure in its political, social, literary and artistic circles. To a then most fashionable branch of sport he was also much addicted, so that "he was hailed at once as the great patron of the fine arts and the great patron of cock-fighting in England in his day." He posed as a brilliant conversationalist and maker of epigrams, and some of the latter have survived in Horace Walpole's letters. They seem to have been more smart than polite, if we are to judge from his *mot* to the Duke



CORRIDOR OF THE GALLERY.

of Newcastle after the trial of the Jacobite Lords implicated in the '45 rebellion. "I never heard so great an orator as Lord Kilmarnock. If I were your grace I would pardon him and make him Paymaster," which was the office the elder Pitt had received to silence his too powerful opposition eloquence. Long after, when Horace Walpole, growing old, refused to compete with younger wits, he gave as his reason for this that "the late Lord Leicester had formed a galimatias that was much to the taste of his contemporaries. He retired to Holkham for a few years, returned to town and to White's; a new generation was come forth who stared and concluded he was superannuated; and he was forced to pack up his obsolete phrases and antiquated humour and decamp again, to rail at the dulness of young men." This retirement to Holkham was largely due to the building of the new house. The choice of the Holkham estate for its site was made, the "Norfolk Tour" tells us, about the year 1725, and he then began to reclaim portions of the salt marsh, to plant and cultivate the heath land, to enclose 800 acres for park and plantations, to build farmhouses and, generally, to improve the rather barren and desolate parish. "When," says Mrs. Stirling, "he conceived the idea of building a palace for himself and his posterity, he could not, on any of his vast estates, have chosen for his purpose a site less beautiful; but, a man of strong purpose and originality, he seems to have desired that all should be his own creation, the

future beauty of the land as well as the future beauty of the Italian palace which he meditated erecting upon it; and, of marvellous energy and perseverance, he was undeterred by the magnitude or the apparent impracticability of his attempt to transform the aspect of the bleak, desolate coast." If 1725 is the right date for the settling of the site and the inception of estate improvement, then it took nine years to mature the designs and complete the preliminaries; for we have to wait till May, 1734, before we get Edward Smith's entry of "£3 11s. To Labour—digging Earth out of ye Foundation." But throughout those nine years we are told that Lord Lovel "never lost sight of his favourite object which was the rearing of his Villa," and he was in constant consultation with Burlington and Kent. Palladio was their premier authority, and the villas which he had built in the Vicenza neighbourhood were the models taken, not only for Holkham, but for the famous Chiswick villa which Burlington, with Kent's assistance, was completing about the same time that Holkham was begun. In fact, Lord Lovel's first idea had been to exactly reproduce the plan of the unfinished villa at Meledo; but it was found "not to answer the situation or admit of offices adequate to the Earl's family and fortunes." Its main principle, therefore, of four pavilions diverging from the four angles of the central block, and connected by four rectilinear corridors, was adopted; but the plan was altered to suit the needed size and disposition—commodiousness,



ENTRANCE TO THE GALLERY



we are told, being one of its builder's leading maxims, and this meant that the fashionable plan, then being carried out at Houghton, of inserting the offices at the ends of lengthy curved colonnaded passages, was changed to one of having the servants' quarters under the principal floor, and of having very short corridors connecting the wings with the main block. Many were the changes and modifications of plan and material that were made as time went on. The original design of rusticating the whole exterior

As a matter of durability the choice was excellent. The house looks almost as new to-day as it was 150 years ago. But this advantage was bought at the expense of the appearance. If, with its entirely admirable interior, Holkham had combined an exterior as pleasing as the Horse Guards (Kent's other great contemporary building so like in its plan of a centre with towers at the corners and wings beyond), it would have been beyond criticism as an example of its age and style. There was even more sitting of the experts in

committee over the interior than over the exterior. Here quite inconsiderable portions were from Kent's original designs. The great hall is on the plan of an old Roman basilica or law court, and the special design adopted was drawn by Palladio to illustrate Barbaro's translation of Vitruvius, while the colonnade was copied from that of the temple of Fortuna Virilis at Rome, of which they had at hand measured drawings in Desgodetz's "Edifices Antiques de Rome," a work which they largely consulted and used. Its ceiling, on the other hand, was essentially taken from one of the great collection of designs by Inigo Jones, possessed by Lord Burlington, many of which were used by Burlington and Kent in the buildings which they erected or designed or decorated. Holkham has them in quantity; the ceilings of the great dining-room and of several bed-chambers, and the chimney-pieces of the drawing-room and sculpture gallery being



IN THE SALOON.

and of putting an attic floor over the grand apartments with windows in the frieze, as had been done at Beningbrough and elsewhere, was changed to the appearance revealed by these illustrations. Moreover, Bath stone was abandoned in favour of brick, because Vitruvius had stated that the latter was considered the more durable material by the Romans, and because it was found that yellow bricks, resembling in colour those of the Romans and of great weight and firmness, could be made from an earth near by.

among the number. It is this abundant use of older designs and purer ornament that gives its distinction to Holkham. Compare it with the always ponderous and often clumsy creations of Vanbrugh and of Campbell, of Kent and of Ripley, and it shines by its restraint and delicacy. Come to it straight from Syon or Kedleston, and its richness and splendour will warm you after the cold severity of Robert Adam. Holkham is the creation not of one designer, or of one age, but of many

expert minds of different epochs. Yet it is no haphazard *pot-pourri*, but an entirely homogeneous whole. Kent, indeed, claimed it as his favourite production, and his admirer, Horace Walpole, when the first edition of the "Plans and Elevations" came out, in 1761, exclaimed, "How

Walpole might have remembered that in the case of his own father's house, the published plans had borne the names of Kent and Ripley, who had carried it out, and not of Campbell, who had first designed it. As with Houghton so with Holkham, which was not finished for many



THE SALOON.

the designs of that house, which I have seen a hundred times in Kent's original drawings, came to be published under another name and without the slightest mention of the real architect is beyond comprehension." As a matter of fact, this was rather a habit of the time, and Horace

years after Kent's death. Mathew Brettingham signed the plans and elevations and gave them to the world as his own; but neither Kent nor Brettingham, nor both together, can take to themselves the credit for Holkham. That should certainly be given to Lord Leicester himself.



The advice of his friends and the assistance of his experts he needed and desired; but he himself conceived the plan, collected the materials, overlooked the details, and "for thirty years co-operated in the choice of every member and ornament, and helped to bring it to perfection before it was given to the workmen to execute." Kent, by the time the Holkham building began, was a very busy and much-sought-after man. He was the arbiter of taste, the designer of edifices,

Kent without change." But there his share of the work largely ended, and a Norwich man, Mathew Brettingham, made the working plans, or, as his nephew afterwards put it, had committed to him "the care of proportioning the parts at large and the detail of each member of the buildings in particular." No doubt, then, the original drawings of the "Plans and Elevations," engraved and published in 1761 without remark or explanations, were by him and therefore signed by him. In

the second edition, published by his nephew after his death, they appear in the same fashion, but Kent's co-operation is acknowledged in the letter-press, and his name is attached to such portions as he entirely designed. In the same manner, the signature of Inigo Jones appears on the plates of several of the ceilings and chimney-pieces, while other plates bear the name of Desgodetz. Antoine Desgodetz, a carpenter's son, was born in Paris in 1653, and became a pensioner of Louis XIV. at the French Academy at Rome. The result was a noble book printed in Paris in 1682 at the Royal expense by order of Colbert, and it was from this work that Lord Leicester selected portions of the Holkham details.

We learn that "as soon as part of the building became habitable its owner came to live there; at first for a week at a time only, in order to superintend operations, later as a permanency. And thither he brought the old library of the

Lord Chief Justice and his own rare collection of books, which were carried up to one of the turret rooms then destined for a library, and left for future arrangement, many of them in the packing cases in which they had arrived from Italy. Thither, too, he brought the treasures which he had accumulated; beautiful tapestries with which to cover the walls of the state-rooms; rich Genoa velvet for upholstery; his pictures—by Titian, Van Dyck, Paul Veronese, Holbein and others; his statues, which were placed in the



THE DRAWING ROOM.

ornament, furniture and, most especially, the layer-out of gardens and grounds in the new artificial fashion called natural. He therefore drew sketches for Holkham its main elevations and its accessories of bridges, gateways and temples. He assisted in the selection and adaptation of the component parts and decorations of the interior, chosen as they were from the antique, from Palladio and from Inigo Jones. He himself designed mantel-pieces and other details, and "the inside of the Earl and Countess's family wing was

niches in the hall and in the statue gallery; curios, bronzes and costly furniture." In the forties, guests could be entertained. A party of them came in 1742, who had stayed on their way at Houghton, for there was frequent communication between the two houses, the Coke and Walpole friendship having never failed or faltered. To Houghton, in 1743, comes Lord Leicester, and thence he goes on to the Duke of Grafton at Euston, to see what Kent is doing there as a landscape gardener. He takes Horace Walpole with him, who calls it "one of the most admired seats in England—in my opinion because Kent has a most absolute disposition of it." Meanwhile, the heir of Holkham, who was

the Duchess of Argyll, whose daughter he had asked for in marriage for his son. That son was a weak edition of the father, wanting his energetic interest in art and literature and his dominant purpose to be not merely a patron but a creator in both those spheres of culture. Edward had nothing much to do, and self-indulgence grew upon him. For this, no better remedy could be thought of than matrimony—a matter of high import to the father, who was building for posterity. Next to his building, his son's wife became his chief care. Already in 1744 it is a burning question, and in 1745 a Miss Shaw, a great *parti*, is favoured. But she is found flirting with someone else and that won't do at all. "There



THE LONG LIBRARY.

Horace's contemporary and had been his fellow-traveller in Italy, had, like himself, grown to manhood and had returned to England. Edward Coke was born in 1719, the eldest of the children of his parents, and the only one who lived to grow up. He was certainly a man of taste and ability, but early developed tendencies towards extravagance, temper and dissoluteness. No doubt he had much the same character as his father, whom Mrs. Stirling well describes as "at once a master mind and a trifter; an æsthetic and coarse fibred; equally appreciative of all that was exquisite and of all that was brutal in the world around him," and whose "notoriously bad, dissolute, and violent character" was feared by

shall not be a third lady in Norfolk of the species of the two fortunes that matched at Rainham and Houghton," said Lord Leicester in allusion to the heiresses who had become the very unsatisfactory wives—"loose livers," as Horace Walpole calls them—of the heirs of these two houses. So his lordship went further and fared worse, for Lady Mary Campbell—despite the charm and beauty which endeared her to Horace Walpole without blinding him to her faults—would have been a trying wife for the most patient of husbands. "She might be happy and respected, but will always be miserable from the vanity of her views and her passion for the extraordinary." This passion made her plan to break off the match





THE GREEN STATE ROOM.



THE GREEN ST. ITE ROOM.



at the altar, but, somewhat unfortunately, she for once behaved normally when she got there. Quarrels began immediately, the father at first taking the bride's part, but soon coming over to his son's side. Lady Mary was, for long, a prisoner in one of the turret rooms at Holkham. She was denied to her own relations, and had to listen to her father-in-law—who was thoroughly ill-bred when crossed—when he assured her that “she was a piece of useless lumber, fit only to be locked up in the garret out of the way.” At length came a legal separation, followed by the continued downward course of the husband, who succumbed to his vices in 1753 and left his self-willed father (who had always had his own way, and little experience of contradiction) without a direct heir to inherit the great house which was still far from completion. Kent had died in 1748, and Mathew Brettingham—with his son as assistant—had such control as was allowed him by his now ever-present employer, who found his main interest and solace in his building. If Brettingham did not get credit for the successes, he certainly was held responsible for the failures, and Lord Leicester writes to the son: “y<sup>r</sup> father has built a house more to look at than to live in, for all the chimneys smoke and cannot be cured.” Life at Holkham may have been splendid in those days, but dull, and the Earl's unpopularity was as much at fault as the isolation of his house, when he complains that:

“It is a melancholy thing to stand alone in one's own country. I look around, not a house to be seen but my own.” Yet if he could not enjoy the converse and society of his neighbours, he could quarrel with them. George Townshend, the heir to Rainham, and later in life the first Marquess, was an energetic but somewhat swashbuckling soldier, who spelt as ill and drank as much as the majority of his fellow-officers. Though Smollett calls him “remarkably dear to his acquaintance,” Horace Walpole notes his proud, sullen and contemptuous character. No wonder that, with two such men, there was much friction between Rainham and Holkham on the subject of foxes and partridges. But when Townshend's pet scheme of a national militia, which, in giving the history of Rainham, we

found him piloting through the House of Commons, was ridiculed by the Earl of Leicester in the opening days of 1759, his antipathy to his neighbour, heated by much recourse to the bottle, boiled over and led to a challenge couched in strong language. “It is naturell to expect ye efforts of a malignant pensioned renegade peer to obstruct ye Publick Service and to blacken ye characters of a sett of Gents who devote their lives from principle solely to ye defence of ye country.” The Earl answered with dignity and temper, asking where was the sense of an old man, who had not used a sword for twenty years, fighting with a young and professed dueller. What happened no one knows. Though mentioned in a gossipy letter of a local clergyman, there is an entire absence in either

the Holkham or Rainham muniment-rooms of so much as a hint of such a duel taking place. The fact remains that in April, 1759, Lord Leicester lay dead in his unfinished house, George Townshend having, shortly before that date, sailed for Canada to assist in the taking of Quebec.

If a quarter of a century of assiduous but careful work had not effected the entire completion of Holkham, it had, at least, come near it. The hall and the north State bed-chamber suite seem to have lacked some finishing touches. Considerable work was still needed in the south-east, or chapel, wing, and in that to the north-west, dedicated to the accommodation of guests. In accordance with her husband's will, the widow

finished these portions, and then out of her own income completed the furnishing. Moreover, she ordered Brettingham to publish the “Plans and Elevations,” which he did, in 1761, signed, as we have seen, by himself. He tells us, in his dedication to Lady Leicester, that now that under her auspices the finishing touches are given, “nothing is wanting to commemorate in the most perfect manner the Taste, the Elegance and the refined Erudition of its illustrious Founder”; and he describes the house as “the delight of the present age, as it promises, from the solidity of its construction, to be that of posterity, while a love of Roman Art and Magnificence shall continue to distinguish the taste and spirit of a learned and opulent People.” The “opulent People” very soon gave up Roman



IN THE CLAUDIUM ROOM.

magnificence and took to tawdry imitations of the Gothic; but, luckily, the inheritor of Holkham, when "improvements" were suggested to him, wisely answered, "I shall never venture rashly to interfere with the result of years of thought and

the laudable restraint of later generations, remains the most perfect and untouched, as it is also the most remarkable and successful, creation of its age. So that when, after Mathew Brettingham had passed away in 1769, his nephew



*IN THE NORTH STATE BED-CHAMBER.*

study in Italy," and, as far as the house was concerned, he never did, but confined Wyatt to distant entrances to the park, and Repton to a ferry across the lake. The house, therefore, thanks to its original firm construction and to

Robert republished the "Plans" with added plates of ceilings and chimney-pieces and with descriptive letterpress, he was almost justified in saying that "Imagination can scarcely form an idea more majestic than that of the great



hall which is one of the noblest derived to us from the ancients. Nor, perhaps, will any space of the same magnitude admit of a grander display of architecture. Its stately range of fluted columns enriched with purple and white variegated alabaster; the splendour of its various ornaments in the ceiling, in the cove, in the soffits of the architrave and of the colonades; all decorated with admirable propriety from the finest models of antiquity, jointly produce an effect that perfectly corresponds with our idea of Vitruvian magnificency." Even to-day, when taste has much changed, and even by those who are not in sympathy with its style, this room cannot fail to be appreciated as the very flower of its class and kind. The illustrations most clearly and truthfully reproduce its scheme, character and detail; but for full realisation of its perfect proportions, fine colour scheme, choice material and admirable workmanship the thing itself must be visited and seen. Passing up the stairway, which occupies the place where the tribunal itself would have been in a Roman basilica, the saloon is entered, an equally splendid achievement, which is the centre of that great southern suite of rooms forming from end to end of wings, central block and connecting corridors "an enfilade of 12 distinct spaces terminated each way by a window and producing an extent of nearly 344 feet." Of course, the house is "more to look at than to live in." It belongs to an age that loved show and ceremonial rather than comfort and convenience; and yet many of its rooms are made pleasant as well as grand by their perfect proportion, by the harmony of their design and by the quiet, almost restrained, richness of their ornament. They are of a style which, in hands not quite first-rate, and in workmanship not absolutely of the finest, becomes gaudy, pretentious, irksome, and, therefore, is only rightly attempted and successfully realised when the conditions of great wealth and cultivated taste meet, as they did in the case of Thomas Earl of Leicester. His faults and foibles were buried with him, but his high qualities which enabled him to train his abilities to their most perfect development, to keep a worthy purpose steadily in view and to concentrate his best faculties upon the originating and perfecting of a noble task—live in his accomplished and surviving work. When we compare what his architects did for him with even the best of what they did for others—Kent's George II. rooms at Kensington Palace and Brettingham's Langley Park in Norfolk—we see what a different land lies on each side of that rather indefinite and evasive boundary which divides the fully realised from the just missed success. That is why we insist that the palm should be awarded not so much to the professionals who assisted him as to the Earl of Leicester himself.

That his only son should have died before him was, very naturally, a great blow to the father. Longford had passed in 1750 to Lord Leicester's nephew, Wenman Roberts, who after Lord Coke's death became his nearest of

kin. He had already, on succeeding to Longford, assumed the name of Coke, and now, in order to please his uncle and improve his chances of the greater inheritance, he, an amiable and popular man, had to quarrel with his other relations. In 1759 the reward came, for, by Lord Leicester's will, the Holkham estates were, after Lady Leicester's life interest, entailed on Wenman and on his son, Thomas William, then a boy of five years of age. But the Earl seems to have had no affection for his heir, and there is no mention of Wenman Coke ever having been hospitably entertained at Holkham either before the Earl's death or when his widow, though probably much enjoying her own freedom and power, carried on its reserved and gloomy traditions. Not everyone's house, Holkham certainly was the natural setting for this lady, who was a living complement to its classic stateliness: "Frail and dainty in appearance, stately and extremely ceremonious in manner, her resolute determination of speech, habit and action was apt to alarm those who were less strong-minded. Her solitude deepened as the years went by, for so few were considered by her fit to admit to her presence; and as her horizon contracted, she became more eccentric in her ways, more overwhelmingly punctilious with regard to detail, a greater stickler for etiquette." She rebuffed her nephew and successor, Wenman Coke, when he waited on her at Holkham to acquaint her courteously with his intention of contesting Norfolk in 1767, and her letter to her great-nephew, when the lad had done his schooling, did not err on the side of expansiveness: "Sir,—I understand you have left Eton and probably intend to go to one of those Schools of Vice the Universities. If, however, you chuse to travel I will give you £500 per annum." The father accepted the offer on behalf of Thomas William, who was then summoned for a preliminary visit to Holkham. The first interview with his great-aunt was not encouraging: "Young man, you are now for the first time at Holkham, and it is probable that you will one day be master of this house; but understand I will live as long as I can!" and, so saying, she raised her clenched hands and shook them in his face. The month he spent with her must certainly have been the dullest and most oppressive he ever passed. The visit concluded, he started on a three years' Grand Tour, and returned home to fall in love and marry in 1775. The next year he came into possession of Holkham by the death of his father, who had survived Lady Leicester for fifteen months only.

This is not the place to describe the career of "Coke of Norfolk." His was a long life of great achievement, and no one can read Mrs. Stirling's two volumes without sustained interest. But, with regard to his great-uncle's house, which is our theme, his great merit was that, while maintaining it with care, he left it unaltered, and unaltered it remains to this day.

# HURSLEY PARK, HAMPSHIRE.

HURSLEY is situated in a great park five miles south-west of Winchester, of whose bishops the parish was anciently a possession. Their manor, however, was not called Hursley, but Merton, and some of the walling and much of the earthworks of their Castle of Merton may yet be seen in the park, north of the present house of Hursley. It was one of several—including that of Wolvesey in Winchester itself—which Bishop Henry of Blois erected in the disturbed reign of his brother, King Stephen. His successors continued to use it. Its hall was refitted under Henry III. and a bishop was resident there under Edward I. Though somewhat decayed, it was still habitable under Edward III., but had ceased to be so when it passed into lay hands under Edward VI. Winchester was one of the bishoprics which the hungry courtiers who ruled for the boy king considered to be unnecessarily well endowed, and Merton was one of the manors surrendered by Bishop Poyntet. It went to Sir Philip Hobby, one of Henry VIII.'s gallants and diplomats and Privy Councillors. Finding the castle in ruins, he built

the "Great Lodge" in Hursley Park, and there his brother and nephew dwelt. In Charles I.'s time the whole estate was acquired by Richard Major, son of a Sheriff of Southampton. He is described as "witty and thrifty," and as having oppressed his tenants when "King Charles was put to death and Oliver Cromwell was Protector of England and Richard Major of his Privy Council and Noll's eldest son Richard was married to Mr. Major's Doll." Richard Cromwell was admitted to Lincoln's Inn in 1647, being then of age, but he "took no pains to gain a knowledge of the law, spending his time chiefly in the pursuits of pleasure." His father, although already the most powerful man in England, had modest views for his son's marriage, and so was willing that "the Lord's will be done," after he had satisfied himself concerning Mr. Major's estate. He met that gentleman in 1648 and "exceedingly liked his plainness and free dealing." But the negotiations as to money matters took much discussion and further interviews before it was fixed that Oliver Cromwell should provide a "juncture" of £400



NORTH FRONT.



a year in lands, and that Richard Major should settle "the manor wherein hee lived and 2000<sup>lb</sup> in monie." This meant that Hursley was to go to his daughter after his death, and meanwhile the young people were to live with him and have free board. The latter, Cromwell declares that he would certainly be ready to provide them with "to enjoy the comfort of their societie, w<sup>ch</sup> its reason hee smarte for, if hee will robb mee altogether of them." Such were the thrifty matrimonial arrangements made for the man who ten years later was to enjoy a short-lived sovereignty. Meanwhile, he remained "idle Dick," and was "a very good neighbourly man while with us at Hursley," as his father-in-law's agent testified. He was there during the year that saw Charles's head fall on the scaffold and England declared a Commonwealth. His father, busy with the subjugation of Ireland and Scotland and with the weaving of the web of his Lord Protectorate, had time to indite letters to his "lovinge brother," Major, complaining that his son is too idle to write to him. The Protectorship gained, Richard had to bestir himself and become a public man. He sits for Hampshire in his father's tentative Parliaments of 1654 and 1656, and is of the stillborn House of Peers in 1658. Before that year is out he has succeeded his father and is no longer his father-in-law's lodger, but the occupant of Whitehall Palace and Hampton Court. Of his wife we hear nothing during this period of grandeur. Did she rule over the Royal residences or remain at the Lodge in Hursley Park? Probably the latter, for she is described to us, not as a great and ambitious lady, but as "a prudent, godly, practical Christian." Her prudence may have whispered to her that the tenure of Whitehall was too uncertain to make the move advisable. After a few months of occupation, "Richard by the grace of God Lord Protector" got peremptory orders to pack up and be off at his earliest convenience, and he was again a private individual at Hursley while the Army failed to rule, and all England prepared to welcome back the Stuarts. The Restoration found the ex-Protector in awkward and very undignified circumstances. He had not the satisfaction of being treated as an enemy to the State and as a high political offender. The Government ignored him. He was too unimportant to be considered by them. But to another set of men he was of interest, and those were his creditors. To be in debt was normal to him. No doubt that was his condition as a bachelor, and it certainly was as a young married man. Now he found himself responsible not only for his own extravagances, but also for such State expenses as his father's regal funeral, while all grants of land that had been made by Parliament to the Cromwells were resumed. His wife's estate, however, could not be touched; but she was unable or unwilling to meet his monetary requirements. So, two months after Charles II.'s return to Whitehall, his predecessor there slipped across

the Channel, and we find him next, under an assumed name, in Paris, occupying "mean lodgings in an obscure part of the city." There is, assuredly, great intensity of light and shade about this man's life. None of his family joined him. His wife lived on at Hursley for fifteen years and then their only son succeeded her in possession. The exile returned to England in 1680, but did not challenge his son's right to Hursley. He lived in seclusion at Cheshunt and wrote letters to his daughters urging them to persuade their brother to marry and carry on the family. But this younger Oliver died a bachelor in 1705, and his sisters declared themselves his successors at Hursley. Their father was "superannuated"; he might have an allowance, but not the property. The law courts thought differently, and for the next few years the old man may have again occasionally lived in the house where he had spent his early married life. But Cheshunt remained his home, and there he died in 1712, up to the last "so hale and hearty that at fourscore he would gallop his horse for several miles together." An easy-going disposition was his most valuable asset, and one which intriguing politicians, hungry creditors and unnatural daughters were unable to filch from him. Six years after his death his daughters sold the Hursley estate for £36,100 to Sir William Heathcote. Tradition relates that on becoming possessed of the house he "declared that because it had belonged to the Cromwells he would not let one stone or brick remain upon another." As a matter of fact, plans for the alteration and improvement of the Lodge were made, but owing to its dilapidated condition they were abandoned in favour of new construction. But if the tradition mistakes Sir William's motive, it correctly states his action. Marks in the turf alone tell of the Lodge which Richard Cromwell inhabited, and a typical early Georgian house has taken its place. Sir William purchased the estate in 1718, and 1724 is assigned as the date of his building. In the interval Gibbs had finished Ditchley and Smith Stoneleigh, while, at the moment, Ripley was at work at Houghton and at Wolterton. Hursley as Sir William built it was larger than Wolterton, having four more windows to its fronts, but resembled it in being a plain, oblong rectangle of brick with stone dressings and relieved by pediments in the centre of its two principal elevations. At Hursley, however, stone was rather more freely used, for the pediments are set on massive stone pilasters and entablatures. On the other hand, the Wolterton windows have stone casings, while Hursley has not; only the central ones, serving as doors, have stone architraves and pediments. These may have originally been intended as entrances—such, certainly, being the accepted plan in houses of this period—but the line of basement windows was continued below them and there were no stairways down from them when Sir George Cooper purchased the



SOUTH FACADE.



estate in 1905. Ingress was then at the side, through a columned portico and porch that stood on ground now occupied by the east wing. When the wings were added by Sir George Cooper the main entrance was arranged in the centre of the north front at ground-level, while to the south the original central opening was made practicable by the addition of a stone stairway of thoroughly adequate size and proportions. In building the wings stone was substituted for brick in forming the coigns, but in every other respect a very successful endeavour was made to use the same

importance in family, political or architectural history needed additional accommodation, and this has been given in a manner which enormously enhances its presence and amenity as a specimen of the style in vogue when it was originally built. The informed thought and the perfect taste shown in the accomplishment of this object are deserving of very high commendation. The house stands nobly on high ground. To the north, the grandly timbered park swells to still loftier altitudes, but to the south an immense levelled lawn, flanked by banks on which stand rows of stately elms, forms the vista down which the eye



*NORTH-EAST CORNER OF THE HALL.*

materials and treat them in the same manner as Sir William Heathcote had done nearly two centuries earlier. The same clay-bed was used as a brick-field, and bricks of the same size, colour and texture were made, so that the new walling equals the old in charm and quality. The central pediments were repeated on the four ends of the wings, and we really have Sir William Heathcote's house as it would have been had he designed it of its present size. Purists, of course, may object that this is falsifying history. That is so. The principle is not one to adopt with frequency or recklessness. But here was a case where a house of no great merit and of no special

travels to enjoy the far-stretching panorama of Hampshire scenery that it frames.

The Sir William Heathcote who bought the estate in 1718 was the son of a Director of the East India Company, who died in 1708, when William was a minor, for he was only twenty-five years old when he acquired Hursley. The new house was built, at a cost of £14,000, before its owner received a baronetcy in 1733, and he lived on till 1751. He added to this social position by marrying a daughter of the Earl of Macclesfield. His son Thomas, on the other hand, preferred beauty to blood, and mated with the village carpenter's daughter, "a very lovely girl of

irreproachable character." The distinguished member of the family was her great-grandson, the fifth baronet. "A perfect specimen of the old-fashioned, high-bred, highly cultivated country

took any leading part in public affairs. But he was universally esteemed and respected, and in the High Church circles of fifty years ago he was well known as the lifelong friend of John Keble,



HALL. ENTRANCE.

gentleman" was Chief Justice Coleridge's description of this parson's son who obtained an All Souls' Fellowship and, in 1825, succeeded an uncle in the baronetcy and the Hursley estate. Although he became a Privy Councillor, he never

whom he presented to the Hursley living in 1836. When the poet-priest died, thirty years later, it was under Sir William's roof that the meeting took place at which it was resolved that an Oxford college should be built and



endowed as the most fitting monument to the author of "The Christian Year." Mr. Butterfield, as a leading Gothic revivalist, was appointed architect to Keble College, and at much the same time the restoration of Winchester College Chapel

Butterfield was a man of much knowledge of, and real feeling for, his art. But his art covered a very small space bounded by the high wall of narrow sympathies. To him architecture was the mode of building practised during a few



*SOUTH-WEST CORNER OF HALL.*

was also entrusted to him. Hursley House is connected with both these examples of his architectural methods. The meeting held there was the origin of the first, and of the second the present appearance of the hall is a result.

generations in mediæval times. He seems to have been totally unable to appreciate the character or discern the merits of other styles. When, therefore, he was appointed to "restore" William of Wykeham's College Chapel at



EAST SIDE OF HALL.



Winchester, he had no doubt whatever in his own mind that any work to be found there dating later than the fifteenth century was mere rubbish, fit only to be cast out. The fact of its being a fine product of a fine style and of its having great historic interest in that particular place could not for a moment weigh in the balance. It was not Gothic. Therefore it must go. It was a terrible thing that a man with such strangely contracted views should have been given a free hand in the Winchester Chapel, which was rich in those splendid examples of woodwork which we owe to the association of Wren and Grinling Gibbons. During the last years of Charles II.'s reign Wren was busy at Winchester not only for the King, but for the bishop. The scheme for a great Royal Palace proved a fiasco.

of similar undertakings on hand, of which the earliest was that at Pembroke College, Cambridge. In the later examples the touch of Grinling Gibbons appears in the carvings, as in the chapels of Trinity College, Oxford, and of Hampton Court. But none of them excels, if any equal, what Winchester College once possessed. At Hampton Court there is little decoration except in the friezes and bench-ends. At Chelsea Hospital there is richness about the chancel, and there are some beautifully executed perforated panels to the altar railing. The same scheme of perforation, carried to its highest pitch, appears in two large panels to the screen at Trinity College, Oxford. But it was nowhere used more freely or executed more admirably than at Winchester, where the



*RAIL IN ENTRANCE TO HALL*

Only a small portion of it ever was built, and no Sovereign ever inhabited it. The same fate threatened the episcopal residence of Wolvesey, for Bishop Morley died before Wren had got far with it and his successor "never minded it." But the long eleven-windowed front that was completed is one of the most delightful of Winchester's buildings, and the screen of its chapel is a well-designed though very plain example of the day. In complete contrast with its simplicity is the rich decoration of the woodwork which was at the same period introduced into the College Chapel. The date on the rain-water-head of Wren's hall at the College—known as "School"—is 1684, and the refitting of the chapel was no doubt undertaken then or rather later. Wren had a considerable number

screen had six of such panels of large size and smaller ones in the double doors. The altar rails were carried out in the same manner, and the great scrolls of acanthus foliage varied by flowers are practically the same design as that used on the staircase at Sudbury Hall in Derbyshire, where the string has the bay-leaf wreath ornament which was used on the entablature at Winchester College. Some of the finest examples of this highly modelled perforated work occur neither in the chapels nor on the staircases of the time, but in college libraries where the doors to the compartments devoted to rare books and manuscripts are thus contrived. The finest are at Queen's College, Oxford, where the library was designed by Wren and carried out under the directions of his assistant, Nicholas Hawksmoor,



DRAWING-ROOM.



who was also his understudy for much of his Winchester work. Such doors also occur in the library of Trinity College, Cambridge, erected by Wren in 1675, though his drawing for the

Gibbons. The perfection of the technique of the woodwork which has been transferred from Winchester College Chapel to Hursley points to Gibbons having had a hand in it. Its sumptuous-



*BOUDOIR.*

bookcases is dated 1686, and that is probably the date of much of the woodwork. This is of oak and was executed by Cornelius and John Austin, but the applied wreaths and other elaborate carvings in lime wood were certainly by Grinling

ness is by no means limited to what were the ante-chapel screen and the altar rails. The walls of the chapel were lined, not with plain panelling as at Hampton Court and Chelsea Hospital, but with a highly enriched wainscoting. The scheme



NORTH END BALLROOM.



was very much the same as at Farnham, where Bishop Morley, who started the building of the Wolvesey Palace in 1683, had made large alterations some years earlier. The somewhat coarse handling of the wood-carvings in the Farnham Chapel shows that they belong to the pre-Gibbons period and are in strong contrast to those of the College Chapel. But the general design is quite similar in the two cases. The large panels are bordered with carved acanthus mouldings and are surrounded, where they meet the stile, with a narrow moulding which breaks at the top to enclose a space sufficiently large for a display of ornament, and yet leaving an interspace wide enough for an important carved motif, from which depends a long, narrow garland that enriches the stile. At Farnham, winged cherub heads support the garlands, while crossed "palm" branches occupy the panel spaces. At Winchester College bay-leaf wreaths and swags of drapery and flowers replace the cherubs and palm, but the general disposition is the same, and the chief contrast is in the very superior technique which the Winchester work shows. How masterly in composition, how exquisite in handling was this magnificent product of a splendid period, this Queen of Beauty amid her compeers, may be judged from the illustrations. The effect is admirable now, and Sir George Cooper is to be congratulated not merely on possessing it, but on the successful manner in which it has been introduced at Hursley. But that is but mitigation of the sorrow caused by its having been torn from its original and intended site, and of the astonishment aroused by the possibility of such Vandalism in a civilised society. Facts, however, must be faced. Mr. Butterfield, one of the leading architectural authorities of his time, was convinced that meanly designed and contemptibly wrought imitations of Gothic work were infinitely to be preferred to the real and original products of the best heads and hands of one of the most living and learned periods of English architecture. He saw neither beauty, use nor value in it. The whole was carted away and a merely nominal price was given

for it. The oak needed to produce it could hardly have been purchased for the money. It passed through several hands, and was owned by Mr. George Hubbard when the work of refitting Hursley was in hand. Sir William Heathcote had outlived his friend and rector fifteen years, and the meeting at Hursley had resulted in a fully built Keble College ere he died in 1881. Agricultural depression had already set in, and Hursley had to be sold by his successor in 1899. For half-a-dozen years it was in the possession of Mr. Joseph Baxendale, but a second sale transferred it to Sir George Cooper in 1905. We have already seen with what good taste the house was enlarged and

how a central entrance was determined upon. The whole depth of the house—that is the space between the two old pediments—was transformed into a hall, and the Winchester College woodwork, with very slight addition and modification, has been fitted into it. The front door opens at ground-level, and the first section of the hall has a stairway rising to the height of the floor of the main rooms of the house. The altar railing is contrived as the balustrade of a gallery in front of the screen, through which the main section of the hall is reached. Except for two fireplaces in the manner of those at Hampton Court, the side walls are entirely occupied by the original panelling and doorways of the chapel. So perfectly



A CHIMNEY PIECE IN BILLIARD-ROOM.

has the condition in which they left their old home been preserved, that the initials of many an Old Wykehamist may still be seen incised on one of the doors which must originally have been placed well away from the master's eye. Needless to say that there was no similarity whatever between the view of the value of these wall linings held by Mr. Butterfield when he let the College authorities part with them "for a song," and by the vendor when Sir George Cooper recognised in them the apt and adequate fittings for his hall. The first sum needs multiplying many a score of times to bring it up to the level of the second. And the moral of this story is that when expert opinion is sought it is well to obtain it from one who is capable of taking a

broad view of his subject, and has not dwarfed his mind and sympathies to almost a condition of mania.

The hall at Hursley has not the historic interest which attaches to rooms that still contain

from its very reserve, while nothing can excel the delicacy and crispness of the carving. It stands, therefore, in the first line of English work of the period, while the Hursley ballroom shows us what France could do under the influence of a



WEST SIDE OF BALLROOM.

the woodwork originally designed for them, like the magnificent examples at Petworth and at Chatsworth. Nor does the Hursley woodwork exhibit such astounding cleverness of tooling as Grinling Gibbons and Watson reached in those cases. But as a matter of design it is really better

slightly later school of decorative art. This great saloon occupies the whole of the east wing except its southern end, which is part of the drawing-room. The walls are lined with magnificent *boiseries* in the Louis XV. style. They are almost entirely original, only a little new having to be



added to complete the quantity required. The material is oak, kept pale in colour, and with all the ornamentation gilt. The choicest of the carved portions are in the entablature which twin masques divide into panels. In each of these hangs from a ribbon a composition of oak-leaf sprays, garlands and implements. The last are much varied—musical instruments, wind and string, alternate with weapons, such as darts and sheaves of arrows, or swords associated with a helmet. Here and there, too, the central object is a sun's face with rays. The whole of this sumptuous *lambris*, with its dividing pilasters richly ornamented and ending in capitals composed after the Corinthian order, resembles the work of Jacques Verberckt, the young man from Antwerp who, at the age of twenty-five, was engaged on the redecoration of the Queen's apartments in the Palace of Versailles. This was in 1730, but as designer and decorative sculptor he continued to be employed on and off at Versailles for forty years, and was contemporary with François Boucher, who returned from his Italian studies in 1731, and at once became a most popular painter of classic compositions and pastoral scenes. He supplied designs for the Beauvais Tapestry Works and in 1755 became inspector at Les Gobelins. The woodwork at Hursley is a mere background and framing for a set of tapestries from his designs of the very highest type and quality.

They are of the pastoral kind so much affected by the extremely artificial style for which they were made. Amidst ruins or urned grottoes or "horrid crags," groups of elegantly dressed maidens and youths fish and play and make love. The north end of the room has a railled-in musicians' recess, and the wall at the back of it is occupied by the largest of the tapestries. Some extremely active and noisy folk disport themselves gaily and openly close to where snaring nets are set for birds, and yet several well-grown and foolishly confiding members of the winged tribe are descending to be caught in the most obliging manner. There is a complete and audacious unreality about the whole set of these sumptuous hangings which

perfectly reflects the mental habit and mode of life of the favoured few under the *ancien régime* who were to have so terrible an awakening to brutal truths after 1789. The great tapestry of the bird-catchers is signed, and so also is one of the squares, only there the signature is reversed. The inscription, "F. Boucher p<sup>a</sup>," is worked into the cushion of one of the large armchairs—part of the great suite of magnificent furniture which the room contains.

Through the south door of the ballroom is entered the drawing-room, which occupies part of the old house and also the southern end of the new east wing. It carefully preserves the spirit of the English designers of George I.'s reign—such as

Gibbs, Ware and Kent—who had taken Inigo Jones as their master and kept aloof from the "Louis XV." and the "Chinese" extravagances that were coming into vogue in their time. In the billiard-room, where the oak wainscoting is of the large panel type which prevailed earlier than the date of the building of Hursley, two very fine mantel-pieces of the Adam period have been introduced and fitted with etched steel grates and fenders of the same period and of high quality. The boudoir, on the other hand, takes us back to the close of the sixteenth century. It has been lined with wainscoting from an old Yorkshire house. The system of panel within panel reminds us of the splendid example in the Gilling Great Parlour, and no doubt is of much



IN THE BILLIARD ROOM.

the same date. The mantel-piece is choice and splendid. The lower half of stone is composed of well-modelled caryatides supporting an entablature, sculptured with an allegorical subject. Above, the oaken caryatides show none of the coarseness so frequent in Jacobean work, and are worthy companions to the stone ones below. Here, as in every other room at Hursley, there has been no carelessness. Hursley is a great house, full of treasures wisely selected and tastefully disposed. There is abundance without plethora. There is no sense of clutter and confusion, but of ordered sufficiency and thoughtful placing. The objects are numerous and varied, but they can be seen to advantage. And as they are well worth seeing, this is a very important though often neglected detail.

# WENTWORTH WOODHOUSE, YORKSHIRE.

**I**T is but the modesty of the English tongue which keeps such a house as Wentworth Woodhouse from styling itself a palace.

Lying within a deer park of 1,500 acres, this house, whose great southern front has 660ft. of length, masking several acres of buildings, nobly placed and nobly approached, is, with Blenheim, Houghton and Holkham, among the very finest of our eighteenth century domestic buildings.

Wentworth Woodhouse was a township of the old parish of Wath-upon-Dearne, ten miles north of Sheffield, the great house being a mile from the road which once ran beside it. An ancient house of Wentworths were at home here from the age of the first Edward, but nothing is known of their history during two centuries in which son succeeded to father upon their ample

estate. With the age of the Tudors we have wills and such-like documents, which tell us at least that they were men of substance, whose strong box kept gold chains, silver salts, goblets and cruets, standing cups, livery pots and mazers, and spoons with griffons' heads for knops. Arms and armour are in their inventories, horses in their stables, and the English hosts may have enrolled them for France and Scotland. The reign of Elizabeth saw them rising among their fellows. Thomas Wentworth of Wentworth Woodhouse, who died in 1587, married the heir of the Gascoignes of Gawthorpe, and served as High Sheriff of Yorkshire, and when the new order of baronets was created by King James in 1611, his son William was twenty-second on the list of the first creations.



*PART OF THE WEST FRONT.*



He died three years afterwards, and was buried at Wentworth, where his monument shows himself kneeling in armour at a prayer-desk, face to face with his much-lamented wife Dame Anne, their eight sons and three daughters kneeling a-row beneath them. The eldest of these sons, a figure in harness towering above the little figures of his brothers, was to make a place in history as high above all others of his name. With him the Wentworths of Wentworth Woodhouse step at once into the large history of the world, for this was the great and unhappy Thomas, Earl of Strafford. This famous lord was born at London in the Chancery Lane dwelling of his mother's father, a lawyer named Robert Atkinson, as is written for record in an old volume of Chaucer's poems which is

journey in charge of a tutor. Coming of age about the time of his father's death, he set up a stately housekeeping at Wentworth Woodhouse, where the household books show that sixty-four persons sat at meat without reckoning those that came in daily to a house of lavish hospitality. When his wife's proud Clifford kinsfolk visited the young couple they came with forty persons in their train, and the old house of the Wentworths must have been added to before such a company of guests could be housed.

The great Earl's public life belongs to the history of England. There we can read every step in the career of this best hated of men. But Wentworth Woodhouse should not recall memories of Black Tom Tyrant, the fierce Lord Deputy. Here we should rather picture to



*SOUTH END OF GREAT EAST FRONT.*

still kept at Wentworth Woodhouse. In this book, long a family register of the Wentworths, we read that, "Tho: Wentt: the eldest sonne was borne at London on good Frydey the xij<sup>th</sup> of Aprill about xij of the clok att noone" in 1593. The first Earl of Strafford is at Wentworth Woodhouse the genius of the place, where one of the four or more pictures of him which Van Dyck painted is kept as the most precious of the heirlooms. This was his home, when he might enjoy a home, and from here he wrote, in 1623, that "our objects and thoughts are limited in looking upon a tulip, hearing a bird sing, a rivulet murmuring, or some such petty yet innocent pastime." He had been married at nineteen to a daughter of one of the Clifford Earls of Cumberland, and made his wedding

ourselves the Strafford who "never had anything in his possession or power which he thought too dear for his friends. He was never weary to take pains for them, or to employ the utmost of his abilities in their service. No fear, trouble, or expense deterred him from speaking or doing anything which their occasions required." The great lord, whose kinsman Radclyffe records that "he loved justice for justice itself, taking great delight to free a poor man from a powerful oppressor," may have had mourners in Wentworth Village as well as among his kinstolk. Three times married, each of his ladies found him a constant and loving spouse, and his children must have loved the father who never forgets, in his Irish letters, "Sweet Will," Nan, who dances so prettily, or



*THE HALL OF MANY PILLARS*



*WEST PICTURE GALLERY.*



Arabella, "a small practitioner that way also." The third wife was a neighbour's daughter, born of lesser quality than her two predecessors, and the Lord Deputy could write to her soon after

Buckram phrases these, which we willingly forget when we read in the letter of news of high state affairs how "the Cardinall Infanta is marched away into France with an armye of twenty



*SOUTH WEST CORNER OF SALOON.*

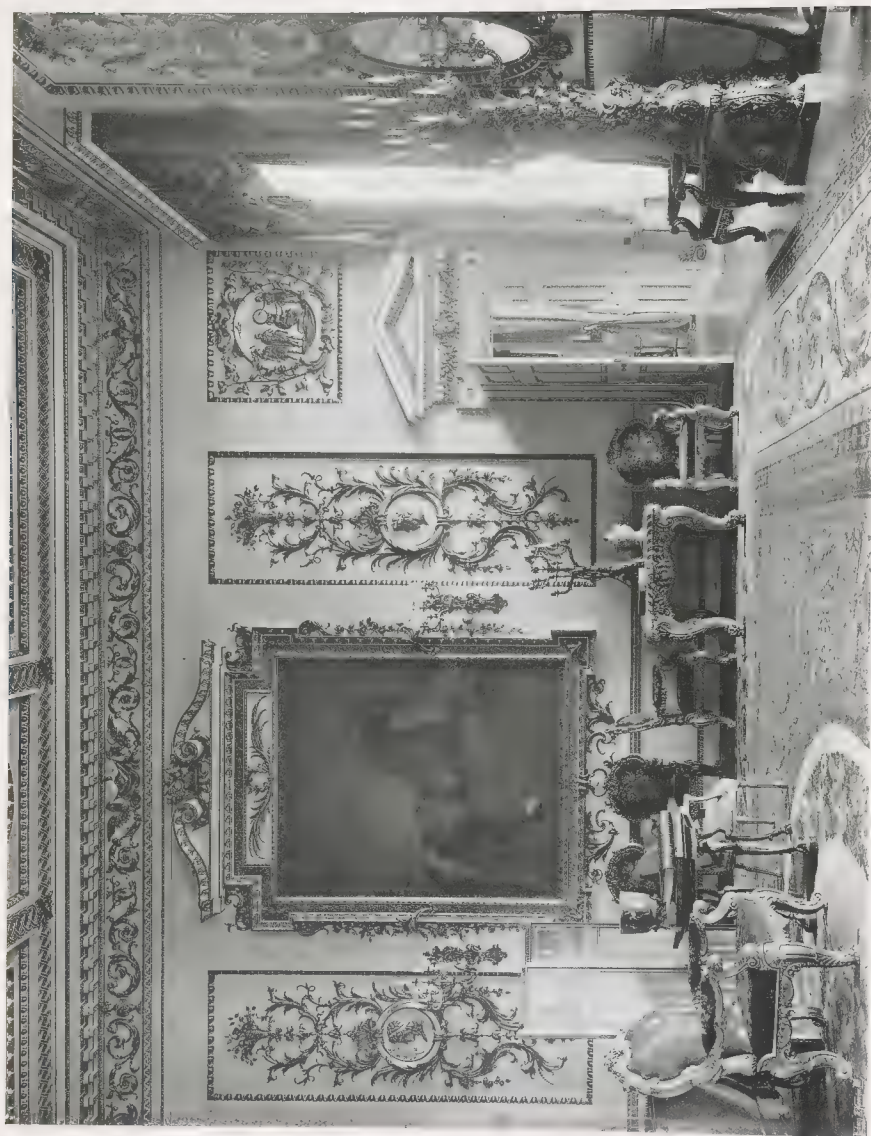
marriage a letter in which he gravely bids her remember that she succeeded in this family two of the rarest ladies of their time, whom she should seek to equal in the excellent dispositions of her mind.

thousande horse and foote without number—but what's all this to you wenches, what's all this to you?" or when we read how, like many a husband after him, he was unable to tell his wife



NORTH SIDE OF SALOON.



*WHISTLE JACKET.*



THE TAPESTRY SCREEN: WHISTLER'S ROOM.



how the ladies at a great festival were dressed, this kinglike man pitifully excusing himself with a tale that he was "so blockishe and amased in good company." He left home and Woodhouse behind him for the last time in 1640, "so I am pulled from old Woodhouse by head and ears." After the last scene on Tower Hill, trunk and head were carried back to the vault of his family.

All his honours were restored to his son William, with whom the Strafford earldom died, to be revived again in the line of a cousin, and Wentworth Woodhouse passed from the Wentworths after more than four centuries of tenure. The new lord of Wentworth Woodhouse was Thomas



IN THE LIBRARY.

Watson, second surviving son of Anne Wentworth, Strafford's "little Nan," by Edward Watson, Lord Rockingham. Thomas Watson, known to Thoresby the antiquary as "his honour Wentworth," took the name of Wentworth on the second Earl's death, and lived and died here, good householder and kind neighbour as any whom the tombstones reckon with. His son, Thomas Watson-Wentworth, was created Marquess of Rockingham in 1746 for his eager loyalty to King George when Lancashire squires were out for the Pretender. He it was who so largely rebuilt the house that, within and without, its prevailing features are of this date, though much of the older dwelling was incorporated and the wings are later and more in the style of the brothers Adam. Charles Watson-Wentworth, the heir of the first Marquess, was home for the holidays from Westminster School when the Duke of Cumberland's Culloden army was marching North. The house of Rockingham was staunch Whig to the finger-nails, and young Charles, fired at the news of marchings and retreats, slipped away from the hunting-field and galloped Northward, with his Yorkshire groom behind him, to join the fighting Duke. His later years hardly followed the promise of this scampering adventure. He remained a Whig and honest, was Prime Minister for twelve months of a Coalition Ministry, and was again Prime Minister in 1782, the



FROM ROOM TO ROOM.

year of his death. But he is chiefly remembered as one of those statesmen between whom and their King our American Colonies slipped away from us. At his death Wentworth Woodhouse passed

A great heiress of York-shire founded their house in the twelfth century, Aubrey, daughter of Robert de Lisoures, lord of Sprotborough, son of Fulk de Lisoures, a lord of lands in Domesday



*NORTH WALL OF DINING ROOM.*

once more to a sister's son. William Wentworth-Fitzwilliam, the fourth Earl Fitzwilliam, who succeeded to this great estate, came of a Yorkshire house of older stock than the old Wentworths.

Book. For a first husband she had Richard fitz Eustace, a Cheshire baron, after whose death she wedded William, son of Godric. This Godric—a truly English name—was ancestor of many



Fitzwilliams, including those of Milton in Northamptonshire, from whom comes the Earl Fitzwilliam of to-day, whose cadets are still seated at Milton.

The Fitzwilliams were Whiggish as the Rockinghams, and had an English earldom given them for their steadfast loyalty in the same year which saw Watson-Wentworth made a Marquess for the same cause. The second Earl Fitzwilliam

of the '46 creation, the heir of Wentworth Woodhouse, went like his ancestor to govern Ireland, being Lord-Lieutenant in 1795. Within three months he was recalled by a Government enraged by his outspoken sympathy with Catholic Emancipation. Four-and-twenty years later an English Administration dismissed the aged Earl from his lieutenancy of the West Riding for his denunciation of the massacre of the weavers



PORTRAIT OF ARCHBISHOP LAUD: VAN DYCK ROOM.



THE PAINTED ROOM.

whom the yeomanry had ridden down at "Peterloo." In the interval he had lived much at Wentworth Woodhouse and had been at work on the wings. He died the father of the peerage in 1833. His descendants at Wentworth Woodhouse took the additional surname of Wentworth in 1856. The present Earl Fitzwilliam served in South Africa on the Headquarters Staff, was named in despatches, and came home with the South African medal with five clasps and the D.S.O. He was for ten years a member for

Wakefield, and is a Deputy-Lieutenant and magistrate in two counties and a Master of Foxhounds.

So much for the men and women who have lived in Wentworth Woodhouse since the thirteenth century. The great house itself seems at first sight to have a comparatively short history. The earliest building of which we have any detail is preserved for us in an etching published by Hunter in his history of Doncaster, an etching from an old painting which shows a house in the



later style of the sixteenth century, a house upon a terrace, having two wings. The one wing ends with an orangery and a "banqueting house," the other with a covered way leading to a kitchen with two towers beside it. In the age which saw so many old

English houses toppled down, to be replaced by Italian palaces, the second of the Watson-Wentworths employed Henry Flitcroft to remodel Strafford's home and erect the great south front. He was at work upon it about 1740, after the solid and uninspired fashion of a builder and joiner who knows his trades and has his pattern-books at hand in case customers should



LOWER ENTRANCE HALL.

ask for art or fancy. So rose the long south front of Woodhouse, which records at Wentworth show to have been planned from the designs of one Both. Here we see the old traditions of English domestic architecture cast away by a builder whose patron

has the works of Palladio and Vitruvius at his elbow. We may thank the sturdy English craftsmanship that the result has a certain dignity, but it must be remembered that such as Flitcroft had at hand a body of skilled labour which no modern builder can command. Wren, Hawksmoor and Vanbrugh had left behind them masons and stone-cutters in great plenty, who needed but the roughest



SCULPTURE ROOM.

indication from an architect to carry out classical detail work according to approved precedent, and Wentworth Woodhouse has, in its interior work, much kinship with Houghton, which

was complete four years before Wentworth was begun. The scheme of Walpole's great hall and Rockingham's saloon is the same, with its pedimented door-frames and its gallery



*THE WHISTLE JACKET ROOM.*

resting on great acanthused consoles. Compare also the general decorative scheme of Houghton's white drawing-room and Wentworth's "Whistle Jacket" parlour, or the chimney-pieces in the marble parlour and in the painted room. Nor

has the influence of Vanbrugh at all died out; the saloons of Stowe and Wentworth have the same features of a row of supporting columns, with the intervening spaces occupied either by doorways or by a recess for statuary topped by a



panelled bas-relief. Again, the stucco-work in the dining-room recalls what we have already seen at Easton Neston and at Stoneleigh. But there is retrogression rather than advance. There is a beauty and a refinement about the workmanship, a splendour and a science about the design at Blenheim and at Houghton, and still more at Holkham, which are not quite equalled by Flitcroft and his artists and craftsmen. His work was carried on to completion by Carr of York, who had risen from stonemason to designer and architect, winning Yorkshire patronage by his grand stand on the Knavesmire for the York races. The upper storey of the wings of Wentworth Woodhouse was built after his designs by the Earl Fitzwilliam in 1806, at which time Carr was more than eighty years of age. Charles Earl Fitzwilliam, who died in 1857, took up the oak floor and paved the chill solitude of the grand saloon with slabs of marble, this being, perhaps, the last important change in the house.

It will be seen that we have not spoken of the house as entirely rebuilt by Flitcroft, for, masked by his work, much of the old house of the Wentworths must lie within these acres of buildings. The name of "Clifford's lodgings" given to a certain quarter recalls the time when Strafford's first wife's kinsfolk thronged the house with their train. The garden front of red brick and stone quoins is also earlier than the south front, for the T.W. whose initials it bears was probably the great Strafford himself. The pictures will show well the long vistas of room after room, the cold space and unfamiliar magnificence of this great house of stone and marble. The name of one room alone asks an explanation. "Whistle Jacket's room" commemorates the second Marquess's famous racer, who may be seen curveting in his portrait by Stubbs, the first of the great English painters of the horse, who painted most of the animal pictures at Wentworth Woodhouse.



NORTH-EAST CORNER: MARBLE SALOON.

# NOSTELL PRIORY, YORKSHIRE.

IN the parish of Wragby, five miles out of Wakefield by the Doncaster road, are the park-palings of Nostell, now a great classic house, but, of old, a Priory of Austin Canons. St. Oswald was its patron, a brave king-saint who died sword in hand, much to be honoured of North Countrymen with a nice taste in sword-play. Its priors were occasionally men who also could wield a weapon, though against boar or stag rather than against their fellow-men. Such was Prior Richard Wombwell, the jolly hunter loving strong drink and bold drinkers, who died of an apoplectic stroke which befel him as he rode home from taking his wicked pleasures at Pomfret. It may be believed that King Henry's commissioners had shocking tales to tell of the canons of Nostell, these hunters and free-livers. If we may believe the half of their report, Nostell Priory was the pleasant vices' country seat. In other ways, Nostell was not entirely displeasing to them, for Dr. Leigh, the fattest and most pompous of visiting commissioners, secured a grant to himself, for his good service, and for a sum of eleven

hundred and odd pounds in gold, of the site of the Priory with its church and bell-tower and a magnificent estate of its lands. Neither in Dr. Leigh's line nor in that of subsequent purchasers did Nostell remain long. Irelands followed Gargraves in possession before the lands at last yielded to stable ownership for a century and a-half. The Winns of Nostell were Welshmen in the sixteenth century, rising in London with George Winn, Queen Elizabeth's draper, who bought a grant of arms in 1604. Rowland Winn, a merchant, was the nominal purchaser of Nostell in 1654, conveying it a few weeks later to his brother, Sir George, who was a baronet at the Restoration for his services to exiled Royalty. He lived and died here, and had his burial in Wragby Church, to which many Winns have since been carried. For six generations the son succeeded the father until the Trafalgar year, when, Sir Rowland Winn, the sixth baronet, dying intestate, the estates passed to the son of his only sister, who had married a Mr. Williamson from York. John Williamson, a child of eleven, took his uncle's name and arms, being succeeded, on his untimely



EAST FRONT.





TAPESTRY HALL, NORTH CORNER.



TAPESTRY SALOON, SOUTH-EAST CORNER.



death at Rome in 1817, by his brother Charles, whose son Rowland, Conservative Whip in the House of Commons, was given one of that batch of a dozen peerages distributed in June and July of 1885. Remembering an ancient name of his Nostell lands, he chose the title

the fourth baronet, was the builder of the present pile, the first building of any consequence planned by young James Paine, the excellent classical architect to whom we owed the old bridge at Kew, so recently torn down. Paine says he was but nineteen years old when he devised Nostell,



THE DRAWING ROOM.

of Lord St. Oswald, and his son, the second peer, is the present lord of Nostell.

Leland the antiquary saw on his Northern travels that the Nostell house acquired by Dr. Leigh was "exceeding great and fair," but that house has passed away. Sir Rowland Winn,

which would give 1735 as the date for the beginning of the work. Vast as the house's bulk may be, it was not large enough for the fancy of Sir Rowland's son, who had designs from Robert Adam for four new wings, of which only one was finished when his death brought reason



THE DINING-ROOM.



to Nostell. This baronet bought many of the pictures which are the chief treasures of the house. He had married the daughter of Mr. Henshaw, husband of the daughter of Edward

Winn had inherited as co-heiresses from their father, Mr. Henshaw, and in which all the generations of Erasmus's "Moricæ" are represented together. The lad who died at Rome



*THE SMALL LIBRARY.*

Roper, the old fox-hunter of Well Hall, who represented the line of Sir Thomas More's faithful daughter. This may have persuaded him to buy from Lady Dering her share in that famous picture of the More family, which she and Lady

in 1817 and his brother Charles Williamson Winn made a museum of this great house by collecting here their Roman purchases of statuary and vases, until the classical note asserted itself everywhere in this sombre classical palace set

down in the Yorkshire woodlands, under whose boughs Robin Hood met the Pinder of Wakefield.

The illustrations show that Paine had not broken with early eighteenth century traditions. The dining-room is still in the manner of Hawksmoor and Gibbs, of Kent and Ripley. Of Kent's design may well be the massive and sumptuous table in the drawing-room; but its neighbour to the left is in Thomas Chippendale's lightest style, while in the drawer of the library table—itsself one of his finest productions—is the great cabinet-maker's account for the furniture which he supplied in great abundance for Nostell.

In their decorations the drawing-room and upper hall reveal the unmistakable touch of Robert Adam.

The former Priory is among the finest of Yorkshire's many late eighteenth century homes. It has the merits and demerits of both the designing and the planning of that period. Paine the architect can have had little sympathy for the memories about his site, but the shade of Prior Richard Wombwell might at least have saved him from the capital error of planning a kitchen so far from the dining-room as to make the production of a hot dish at the lord's table depend upon a miracle of swift serving.



UPPER ENTRANCE HALL.





# NEWBY HALL, YORKSHIRE.

NEWBY HALL is one of those places which seem to embody in themselves the character and qualities of their successive owners. The plain and solid form of the structure, the picturesqueness of the added wings and the grace of the surroundings all seem to be invested with the spirit of the eighteenth century, perhaps of somewhat earlier times, and certainly of later days, which have seen the further adornment of the house. A family taking their name from the place was seated at Newby in the Middle Ages, and the Crosslands held it in the reign of Charles II. The next possessor was Sir Edward Blackett, second baronet, who purchased the estates and was the builder of the older part of the present house. His father, Sir William Blackett, had

acquired a great fortune by working collieries in the neighbourhood of Newcastle; but the son, seeking a more delectable region for his residence, pitched on the beautiful valley of the Ure, to the south-west of Ripon, where he erected his mansion in a fine situation, commanding a magnificent view of the lovely country, with a prospect of the river winding its way towards York. Hargrove, in an early edition of his "History of Knaresborough," says that "the situation was chosen and the building designed by Sir Christopher Wren"—a statement for which there is no sufficient warranty; and he added that the place was of brick, with "avenues, shrubberies, and walks disposed with much elegance."

Sir Edward Blackett, who represented Ripon in Parliament in 1689-90, and afterwards



SOUTH FRONT.



Northumberland up to 1700, lived until 1718, completing the main portions of the house which he is said to have begun in 1705. He was succeeded in possession by Sir Edward Blackett, a captain in the Royal Navy, who left no children, and Newby and its estates were sold to Mr. Richard Weddell, whose son, William Weddell, lived until 1792, and did much to add alike to the extent and interest of Newby Hall. He was a man of educated and classic taste who made a great and splendid collection of Greek and Roman remains, figures, busts and sarcophagi, which he entrusted to the most skilful hands to restore, and for these priceless works he constructed a gallery

Marquess of Ripon was his nephew and heir, and succeeded him in his titles. The vast estates were, however, divided, Newby Hall going to Lady Mary Robinson, daughter of Lord de Grey, who married Mr. Henry Vyner of Gautby Hall, and their son is the present owner.

The house as it now stands presents a by no means inharmonious mixture of the styles of the first and last portions, of the eighteenth century, of the age of Wren and the age of the brothers Adam. Just as Sir Edward Blackett built it, still stands the long and attractive frontage facing the west, with a central mass



DRAWING ROOM - SOUTH SIDE.

at his house, which is still one of its principal features, and is illustrated in several of the pictures. Much other building he also did before he, as the *Gentleman's Magazine* records, died "suddenly on entering the cold bath in Surrey Street in the Strand, tempted by the extreme heat of the day, regretted by all who knew him, and in the sixty-eighth year of his age."

Newby Hall was now added to the already large possessions of his distant kinsman—Thomas Philip Robinson, third Lord Grantham, who now adopted the name of Weddell in lieu of his own. Much later he succeeded his maternal aunt as Earl de Grey of Wreth, whereupon he took the surname of De Grey. The present

and two projecting bays, all of deep red brick with stone facings, crested with a balustrade, and having a central compartment, which at one time was an entrance, being flanked with coupled Corinthian columns, but is now converted into a window. There are sentinel-like yews and fine sculptured urns and vases on this side, and the outlook is over a pleasant prospect of wood and water, with a lawn and pattern garden in the foreground. On the opposite side of the house, facing the east, the "Adam" wings, built by Mr. Weddell, stretch out on each side of the main structure with admirable effect, giving this frontage the character of an open quadrangle. The principal garden front is

on the south, where the side of one of the wings gives variety to the skyline. This wing has a loggia and balcony looking out over the garden, which is formal, but beautiful and

gallery built by Mr. Weddell. In it are busts of Jupiter, Caligula, Alexander the Great and others. The statues include Ganymede, Silenus, Brutus, Faustina, Apollo and a dancing Fawn.



*FROM THE INNER OR THIRD GALLERY.*

attractive, with magnificent balustrades, urns, statues and vases.

We now enter the house, and survey the wonders it enshrines. Here is the triple sculpture

Here also is the Minerva of which J. T. Smith gives us such an amusing account in his "Nollekens and His Times." We hear that a "notorious" dealer in antiques named Jenkins,





DRAWING ROOM, EAST SIDE.



*DRAWING ROOM, NORTH SIDE.*



who was much in Rome plying his trade, sent home to a client a head of Minerva which was not approved of and was returned to him. Nollekens, who was a keen business man as well as a good sculptor, was also at Rome, and "having purchased a trunk of Minerva for £50 found, upon the return of this head, that its proportion and character accorded with his torso. This discovery induced him to accept an offer made by Jenkins of the head itself, and two hundred and twenty guineas to share the profits. After Nollekens had made it up into a figure, or what is called by the vendors of botched antiques 'restored it,' which he did at the expense of about twenty guineas more for stone and labour, it proved a most fortunate hit, for they sold it for the enormous sum of *one thousand guineas!* and it is now at Newby in Yorkshire."

It appears on the right of the illustration of the second and third galleries, while on the left is the Barberini Venus, comparable to the famous Medicean, which it somewhat resembles. It also has had to pass through the hands of the restorer. Both the arms, the right leg from the knee, and the head are modern, the rest being of fine Greek workmanship. The statue came from the Barberini Palace, and was restored by Matteo Pacilli. A famous antique sarcophagus of Pavanazzo marble will be seen at the back of the illustration.

The decorations and fittings of the drawing-room are also Mr. Weddell's work and include



ROMAN ANTIQUES.



IN THE LIBRARY.

some of the finest Gobelins tapestry which mid-eighteenth century France produced. It is a fellow set to that in the red drawing-room at Welbeck. The three pieces illustrated are really magnificent, and their value may be estimated from the fact that a sum of about £70,000 has been offered for them and refused. The colours are superb, and the richness and splendour of the effect will be imagined from the pictures much better than it can be described in words. Each piece has a marvellous floreated bordering, with rich pendants and garlands of flowers. In all there are four subject panels in the tapestries, represented as hanging from above, each wreathed with flowers, the classic subjects being in the finest style of the famous French works. They were evidently wrought some time before Mr. Weddell used them for the wall decorations of his drawing-room, the ceiling of which is in the brothers Adam's purest and coldest Græco-Roman manner. The fine French furniture of early Louis XVI. date happily steps in between these two slightly differentiated styles, and a harmonious and splendid *ensemble* is produced. The size of the room is 40ft. by 26ft., and we do not know a more beautiful one of its kind. The following account is taken from a description written in 1789, when Mr. Weddell was still alive: "This room is hung with the richest and most beautiful tapestry in this kingdom, or, perhaps, in the world, exciting the admiration of every beholder; here Nature is exactly copied, and the figures and flowers

represented as if under the finest pencil. The two pier glasses are 8ft. long and 5ft. broad; under each, in a gilt frame of excellent workmanship, is a large table of most beautiful variegated marble. The ceiling is divided into compartments, elegantly worked and gilt; in the divisions, finely painted, is Phaeton, attended by the Hours, Diana and her Nymphs, Venus and the Graces, by Zucci." The dining-room

is also a grand apartment, some 60ft. long, its ceiling supported by elegant fluted columns with enriched capitals. Many other features in the noble edifice are almost equally remarkable, including collections of Sèvres, Dresden and other china, together with fine pictures, while the marble mantel-piece in the library, which is seen in one of the illustrations, is a very choice example of its style.



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Cleeve Prior Manor, Worcestershire  
Cleveland Court, Somerset  
Clifton Hall, Nottingham  
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Drayton House, Northampton  
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Ven House, Somerset  
Wilton House, Salisbury  
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THE GARDEN HOUSE, KING'S WESTON, GLOUCESTERSHIRE.

# GARDENS OLD AND NEW

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Allenham House, Herts  
Amesbury Abbey, Wiltshire  
Balcarres, Fifeshire  
Barncloth, Lanarkshire  
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Castle Ashby, Northants  
Castleton House, Gloucestershire  
Chirk Castle, Denbighshire  
Chiswick House, Middlesex  
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Cranborne Manor, Dorset  
Drakelow Hall, Staffordshire  
Drumlanrig, Dumfriesshire  
Drummond Castle, Perthshire  
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Eaton Hall, Cheshire  
Eydon Hall, Northants  
Frogmore and Windsor  
Grimston Park, Yorkshire  
Groombridge Place, Kent  
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Hackwood Park, Hants  
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Hadsor, Worcestershire  
Hampton Court, Middlesex  
Harewood House, Yorkshire  
Highnam Court, Gloucestershire  
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Kedleston Hall, Derbyshire  
Kentwell Hall, Suffolk  
Leighton Hall, Welshpool  
Linton Park, Maidstone, Kent  
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Longleat, Wiltshire  
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Margam Park, Glamorganshire  
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Wilton House, Wiltshire



A STONE URN AT MARGAM PARK, GLAMORGANSHIRE

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Bicton, Devonshire  
Bowood, Wiltshire  
Bradfield, Devon  
Bramham Park, Yorkshire  
Canons Ashby, Northamptonshire  
Castle Ashby, Northamptonshire  
Castle Howard, Yorkshire  
Easton Lodge, Essex  
Faulkbourne Hall, Essex  
Gayhurst, Buckinghamshire

Giffords Hall, Suffolk  
Goddards, Surrey  
Great Tangle Manor, Surrey  
Hatfield House, Hertfordshire  
Holland House, Kensington  
Hutton-in-the-Forest, Cumberland  
Kewell Manor, Trowbridge  
Laver Marney Towers, Essex  
Llangedwyn Hall, Denbighshire  
Lyne Hall, Cheshire  
Montacute House, Lancashire

Newton Ferrers, Cornwall  
South Wraxall Manor, Wiltshire  
Speke Hall, Lancashire  
St. Catherine's Court, Somersetshire  
St. Oyst's Priory, Essex  
Stubbington Hall, Huntingdonshire  
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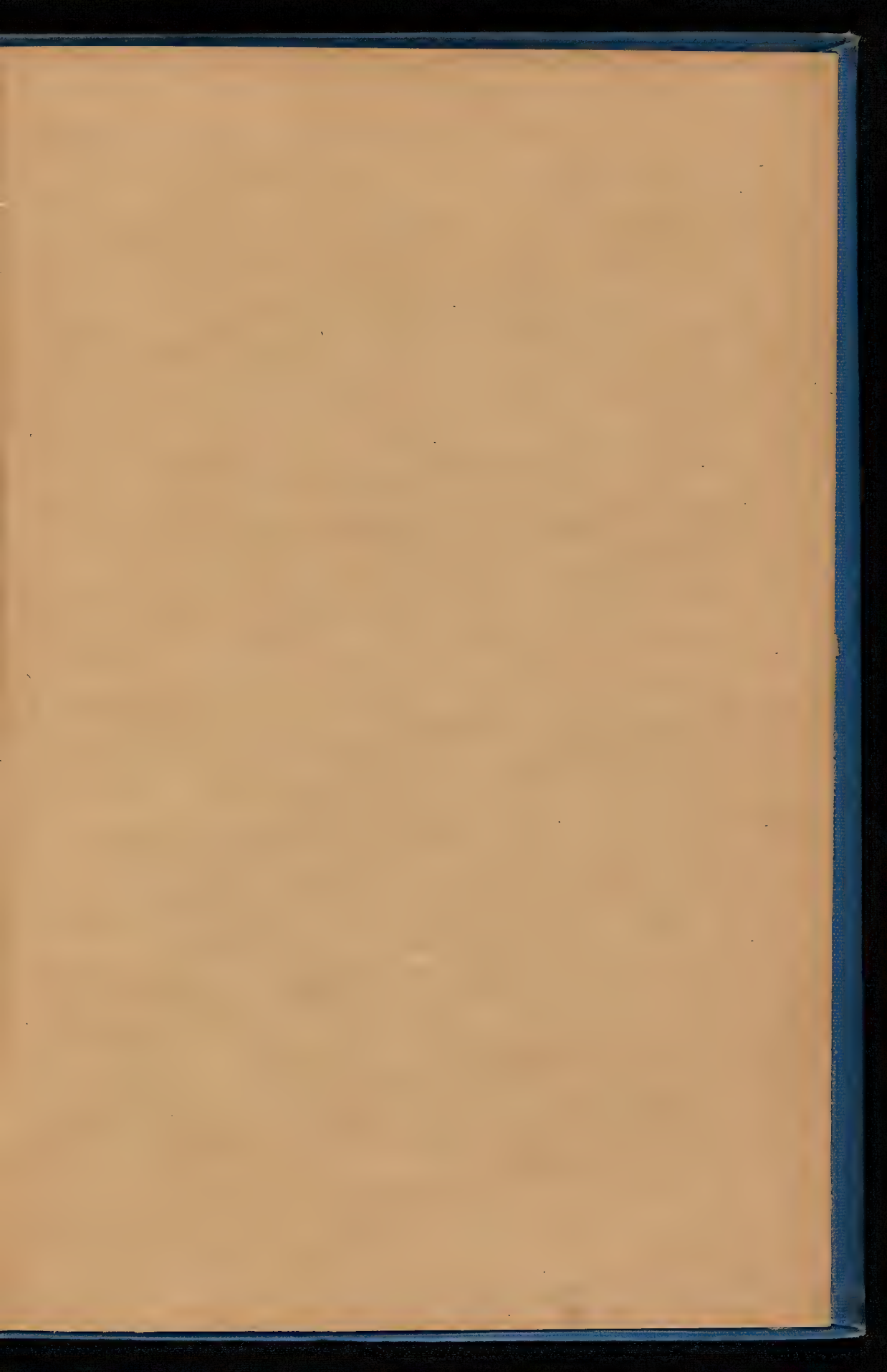
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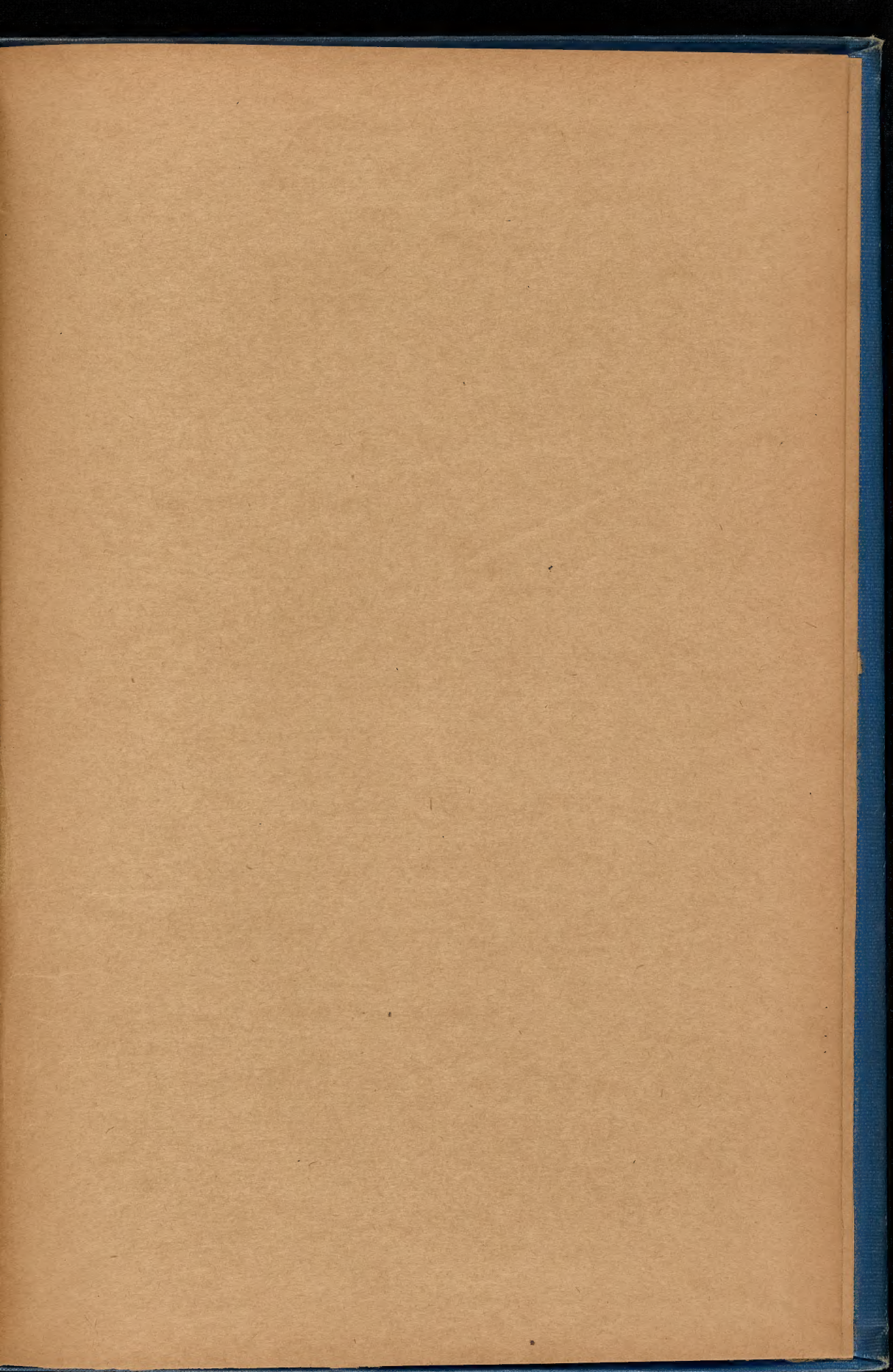
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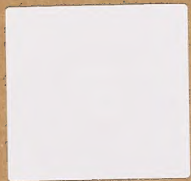






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